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BUTTONS  
AND  
DESIGN SCARABS  
BY  
FLINDERS PETRIE

BRITISH SCHOOL OF ARCHAEOLOGY IN EGYPT  
TWENTY-FOURTH YEAR, 1918

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# BUTTONS AND DESIGN SCARABS

ILLUSTRATED BY THE EGYPTIAN COLLECTION IN UNIVERSITY COLLEGE, LONDON

BY

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## NOTE

THIS catalogue was mainly prepared about ten years ago, but the publication was delayed by the war. Additions have been made on plates v and vi of objects discovered or bought afterwards, and also on plates xxiv, xxv, and xxvi supplementary to the volume of *Scarabs and Cylinders with names*, 1917. The text has also been revised in view of later discoveries.

There are three numbered series in this volume:

- A. Buttons,      pls. i—v, 1 to 409  
                      supplementary, 41 A to 273 A on pl. vi.
- B. Mid-pieces,    pl. vii, 1—33; Scarabs, pls. vii—xix, 34 to 1566  
                      supplementary on pl. vi  
                      Register of forms of backs, pls. xx—xxiii.
- C. Supplement to *Scarabs and Cylinders*, 1917, are  
                      pls. xxiv, xxv, xxvi of additions since 1917,  
                      pls. xxvii to xxx of additional types of backs.

Beside the supplementary examples here, others are included in the University College collection, which are already fully published elsewhere. Such are in *Sedment*, xii, 10, 11, 14; xiii, 21; xl, 31—40; xliii, 40—50; xlviii, 16—22; lvii, 1—7, 9—29.

# BUTTONS AND SCARABS.

## CHAPTER I

### BUTTONS.

1. IN recent years a class of objects has come into notice which belongs to an obscure part of Egyptian history. These have been called Buttons or Button seals. That they are button-shaped is clear, having a pierced loop on the back; that they are seals is a theory, for which we have not a single example of such a sealing in support. They might be seals, or amulets, or badges of rank or office, or a mixture of these. As occasionally some of them have forms in relief (76, 82), this is against the use of them for sealing. It is best therefore to keep to the unquestionable fact of the button form, and call them buttons; understanding that they are not buttons for fastening, any more than a Chinese mandarin's button of rank. A point to observe is the frequent repetition of the same signs, or others, inverted; no people made seals of which one half must be upside down, but a button worn as a badge might be looked at in any position, and in inverting half of it, one part would be always intelligible to the view.

#### *The various Classes.*

2. The work of these buttons is essentially not Egyptian, though copying Egyptian subjects; and it runs on into various other objects of more or less Egyptian style, which yet always have an un-Egyptian feeling. These are therefore all taken together here under the class of buttons, though they adopt many different forms. The various classes, beside buttons proper, are human or animal figures with designs on the base (27, 96), pyramidal squares (28–38), dumps pierced through (89, 202), prisms (233–236), plaques (237–238), cowroids (239–242), scarabs (263–266), handled seals (271–272), conical black stone seals (273–278), foot- and hand-shaped seals (279–282), late glazed buttons (283–288),

and some conical orientalised seals (289–292) which are also placed here together. Thus we are led on by style to treat in one class very different kinds of objects, which cannot well be included in any regular category of the usual Egyptian things. As objects showing foreign influence in Egypt may help to explain each other, there is the less objection to placing together such a variety of forms. They are all homeless strangers in Egypt.

#### *Dated Examples.*

3. The dating of this class of buttons has been much helped by the work on the cemetery at Qau, ranging from the IVth to Xth dynasties (pl. V). The ultimate framing of the dates is fixed by the alabaster vases with kings' names of the IVth to VIth dynasty, which show the age of other forms of vases found with them,—the known decadence suddenly produced by the Syrian invasion of the VIIth dynasty,—the revival of scarabs and Egyptian work under the IXth, fixed by the objects at Sedment, beginning with the new capital at Herculæopolis,—lastly the styles of vases and objects which lead up to the well dated groups of the XIIth dynasty. Thus the two ends of the chain are firm, and the conclusions from political changes between may be accepted as obvious, since they reasonably divide the mass of intervening material. Drawings of all objects in the dating groups will appear in the volume on Qau.

There are from Qau 21 groups which include buttons or scarabs with alabaster and pottery; the forms of the vases shew their order by their gradations, and thus give a series of buttons dated from the IVth to the IXth dynasties. These serve as a guide to the period of the examples found without vases, but the directly dated specimens are on pl. V before each dynastic group, and must be kept mainly in view; others are only dated by style. The buttons from Qau are nearly all smaller than those from

elsewhere and different in appearance; but there is sufficient connection of types to help in the general dating. What sources have supplied the bulk of those already known, have never been stated, but some other large centres must have been plundered out twenty years ago. Those from Hu are like the Qau types, see *Diospolis Parva*.

The earliest stage of these foreign works at Qau are two small seals (pl. V, 293—294) of cuboid brown steatite (294) and roughly conical soft limestone, each with a lizard engraved, and dated to the IVth dynasty. The true button with loop on the back begins in the Vth dynasty, but is then also of limestone (297), hard and yellow, with a roughly cut star of eight rays. The pyramidal seal begins then, with unknown signs on it (296); also the triangular prism with rounded back (295), which being like a ridge-bank of earth is here called "banked"; with this is a stone scarab with flat base. The VIth dynasty begins the flood of new types; two-thirds have a plain loop at back; one third are square forms of which some are pyramidal; limestone and schist predominate, but one third are of glaze, blue or black. The subjects which come to an end in the VIth dynasty are the hare, lizard and star, limestone also disappears.

In the VIIth dynasty (Syrian) handles of lion or frog form appear, and the earliest geometric treatment. Wide buttons with shallow figures, three-quarters of them made of glazed pottery, are characteristic. With this dynasty there comes an end of pyramidal seals, large square glazed buttons, the designs of baboon, lion, frog, scarab (incised), and rosette back; also the pairs of human figures reversed head to foot, and nearly all the cross patterns. The VIIIth dynasty is far rougher in work, and brings in the geometric fret and parallel line patterns, square prisms, domed forms, and scarabs feebly reappearing. The expulsion of the Syrians by the IXth dynasty seems marked by the entire disappearance of the button, not a single example being found in the great cemetery of Herakleopolis. The scarab revived, much influenced in design by the geometric style, and taking over the symmetric grouping of pairs of signs, which continued usual down to the XIIth dynasty. Probably to the Xth dynasty may be placed the beginning of the cowroid form.

From these date we see that there was a strong foreign infusion in Egypt under the VIth dynasty,

and such was the usual prelude to a foreign conquest, such as that of the VIIth.

It is now possible to give some general dating to previous collections of buttons. Though the style of work at Qau differs from that usually known, yet it was a local difference, whereas the types and forms are likely to be pretty general within a generation, or at most a century. The *onkh her* type, 4—15, pl. I, may belong to foreign retainers of the close of the VIth dynasty, and also 16, as the lizard is not found later and the work is too good for the VIIth. 28—29 are of VIth or VIIth. 32 of VIIth. 33, 35—36 of VIth. 43—47 probably of VIIth. 56—58 of VIIth, see 348, from Qau. 68 of VIth. 69—86 late in VIIth. 89—107 of VIth. 112 of VIIth, see 331, from Qau. Nos. 116—123 are late VIIth, see 359, 364, from Qau. 138—141, 148 of VIIth, see 332, from Qau. 146—147, 150—152 late VIIth, and 153 of VIIth. 157 of VIth. 165—172 of VIth, as are other lizard figures. 226 of VIth, see 309, 330, from Qau. 220—225 probably VIIth, see 338. 236 of VIth. 237—250 of VIIth dynasty. 269—270 of VIIth, see 381, from Qau.

The classification of the plates has been by types, as being the plan least open to further revision, while any conclusions about relative age may be modified; also this enables us to see better the origin of degraded forms. The order of types follows that of classes of hieroglyphs, gods, royal, human, animal, plant and geometric. After the order by types on pls. I—IV, there follow the Qau examples together, as being a dated series, pl. V; after this on pl. VI are supplementary examples bought since the preparation of the catalogue; to enable these to be connected they are numbered by the previous parallel specimens with A added. In the main series are some unnumbered photographs of casts from 26 examples found in Upper Egypt (GARSTANG, *Mahasna*, xxxix) and a few others.

#### *The foreign connections.*

4. The dating of these buttons, by associated Egyptian pottery and alabaster vases at Qau, shows that they began in the Vth and disappeared in the VIIIth dynasty. The examples found in earlier excavations, that are recorded by myself and friends, agree in placing 17 in the VIth, 5 in VIth or VIIth, 4 in VIIth dynasty, or rather later. As these previous datings were from various sources, and all independent of the dating at Qau, they fully

confirm the position. Those casts marked M are from Mahasna.

The period therefore exactly covers the Syrian dynasties, the VIIth and VIIIth, and an intrusive movement during the VIth which led up to that conquest. The cylinder of the Syro-Egyptian king Khondy, whose name is in the VIIIth dynasty at Abydos, leaves no doubt as to the source of the people who overthrew the pyramid builders. The buttons agree in showing a Syro-Mesopotamian movement, as in the detailed pattern of 212, repeated less carefully in 213, and unquestionably connected with the drawing between these, copied from BANKS, *Bismiya*, from the heart of Babylonia. There is also a *swastika* from Bismiya (after 153), and another from Kafr Ammar. There was also a source of cross patterns, as those from Cilicia and Aleppo following 230, which are very closely like the buttons 222 to 225. Some resemblance to this class is seen in a button from the Terra-mare of Montale (N. Italy), see *Jour. Hell. Stud.*, xiv, 336. Also 186 may be compared with a figure on a domed disc from Constantine, Algiers (*J. H. S.*, xvii, 368), possibly traded from Egypt. Regarding the general form, we must not lose sight of the square stamp with loop handle, the button with floret pattern, and the triangular prism found at Anau, and dated about 2900 B. C. (PUMPELLY, *Explorations in Turkestan I*, 169). The suggestion, so far, is that Central Asian invaders of Babylonia also passed down Syria into Egypt during the VIth and VIIth dynasties, followed by a more Anatolian drift in the VIIIth dynasty, bringing the square geometric style of designers. Until we know far more about the products of early periods in Asia we cannot define the connections with the West.

Though the later scarabs were influenced by the same symmetric style of repetition as the buttons, yet they did not copy button designs. The revival of the scarab amulet of the Old Kingdom went back to old Egyptian subjects and work, (quite apart from the subjects of design of the button users,) though modified, especially in the Delta, by the Asiatic taste for symmetry.

*The forms of the backs* (see Register, pl. XX).

5. The most usual back has a loop left projecting from the mass, pierced through in one line, not by converging drill holes dipping downward. There are small variations; the long low rib across the back is on nos. 2, 3, 5, 26, 45—47, 56, 57, 101 and

113; the high narrow ridge is on medium sized animal figures, 138, 142, 163—165, 174, 179, 201 and 212; a high round loop occurs with poor animal figures, 10, 44, 79, 83, 86, 98, 104, 131, 134, 159, 160, 223 and 229. Other backs are not distinctive.

The forms of the backs, other than plain loops, are given at the beginning of pl. I. Each different kind of figure has a letter, and the varieties of each kind are numbered. See also the dog looking back, on pl. VI, 115 A, and the hedgehog 272 A which is not pierced.

A, two seated female figures, back to back, much like some Old Kingdom figures of Isis seated on the ground with Horus. A 1 = 250, 251. A 2 = 15. Probably VIIIth.

B, two figures seated back to back. B 1 = 128, VIIIth? B 2 appears to be two captives, bound together at the elbows, 197.

C, a man seated, holding a dog, which is licking his face, 198. See pl. VI, 115 A for a dog figure of the same style.

D, a child seated, probably Har-pe-khred, 69.

E, two male heads in wigs, back to back, 129. Also in green glazed pottery 360, with view of one face.

F, hippopotamus head. F 1 = 1 and 146; F 2 = 21; F 3 = 43; F 4 = 40. Also 329.

G, the usual loop carved on the back, but with a hand at each end, 112.

H, the clenched fist, of dark grey steatite, 281. J, seated baboon, 136.

K, couchant lion. K 1 = 96, smaller 247; K 2 = 27; K 3 = 97, 253; K 4 = 259. Also 331, 348.

L, five heads with wigs, 41, and a degradation of this in L 2.

M, a mouse or small quadruped. M 1 = 22, 84, 196, 230; M 2 = 108, 169, 204; M 3 = 95. Perhaps a modified hippopotamus, 299, 304, 315, 356, 376. N, two crocodiles, 231 and 244; 231 c, pl. VI.

O, hawk or lion-heads, the most usual type of animal back. O 1 = 8, 139—141; O 2 = 127; O 3 = 125; O 4 = 12; O 5 = 16, 109, 117; O 6 = 17, 80; O 7 = 59. Dog with head turned back, 115 A, pl. VI.

P, frog. P 1 = 114, 143; P 2 = 58; P 3 = 20, 226, higher 180. Also 332, 362.

Q, a low square pyramid, very usual for human figure devices. 28—30, 32, 33, 35—38, 133, 145, 157, 166 flatter, 167, 178, 195. Also 296, 303, 312, 316, 319, 334.

*Notes to register, pl. XX.* In this register the body colour is stated before the material, as bk. steat.

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for black steatite; the glaze or surface colour is stated after the material: "pot" is white pottery basis of glazing; "pottery" is common brown pottery unglazed. Names of places stated are Zaraaby (*Gizeh and Rifeh*), Quft (*Koptos*), Harageh, Hu (*Diospolis*), Memphis, Mahasna. Forms of back are, "loop," rounded loop without detail; "bar," long, and extending from side to side, pierced, usually low; A to Q animal figure backs on pl. I; "dome," extending over the whole, height a third of diameter or flatter; rosette (221, 262, 325, 359) drawn; "phot," photographed both sides; Z and references of scarabs to scarab-back types, pls. XXVI—XXX, and in *Scarabs and Cylinders*; "bell," high domed form with handle; "bank," a rounded ridge all the length; "ridge," a sharp prism.

In registers, plates XXI—XXIII are all of schist glazed, unless paste or pot is stated; colour is that of surface. The back is sometimes too much broken to be distinguished.

## CHAPTER II

### THE DESIGNS ON BUTTONS.

#### *The designs of the front: Religious and royal.*

6. THE most markedly Egyptian device is the head of Hathor, 1, 2, 3, with two uraei. The type is well known later on, in the XVIIIth dynasty, see scarabs 317, 550, 1365—1366, and an earlier example, 1055. The type goes back to the Old Kingdom as on cylinder 174 (*Scarabs and Cylinders*, VII). Beneath this, on 1, appears to be a vanquished man, as on 4 to 7. Though an Egyptian device, yet the work is clearly not Egyptian, and that is also the case with all the buttons.

One of the commonest designs is the *onkh* between two falcons, 4—15. The elements of this are Egyptian, but the group is not native; it seems as if it had been taken from the middle of a lintel inscription having *onkh* in the middle, and reading in both directions with royal titles, *onkh her*, &c. As it stands, it has no meaning to an Egyptian, as the falcon represents the king, and should not be thus repeated. In most cases the group is over a man lying down, captive or slain. On 8 the man has become a lion (inverted); on 10, being broken, the subject is uncertain; on 11 there is a crocodile below; on 12 the man is under one of the falcons; on 15 there are two lions below, inverted. The

whole design is that of a living and triumphing king. Not one of these seems to be engraved by anyone trained in the Egyptian style: yet there was a large amount of labour given to these, as 12 is cut deeply on carnelian, and 13, 14 are on quartz crystal. 11 is on wood, the only instance of that material. From the frequency of this type, the large size and the costly material of some of the specimens, it seems probable that this was the badge of royal servants or officials; yet, as they seem to belong before the VIIth dynasty, they might be for a Syrian bodyguard of the king just at the close of the VIth. The same may be the source of the eleven examples of the royal bee, 16—26. It is associated in three cases with the lizard, 16, 18, 25, and on 19 with the hare, inverted. 20 and 21 are both cut in carnelian.

#### *Human figures.*

7. Many of the figures of men tend strongly to the geometrical style of the VIIth dynasty, and are therefore later than the religious and royal designs. 27 is on the base of a lion, K 2, but the ten following are all on pyramid forms, Q, of the Vth—VIIth dynasties. On 27 is a man driving two animals, and, inverted, are two men. 28, 29 have the two men, reversed. 30 might be a degradation of the same. 31 has two men reversed, and a lizard between them; it is of the geometric style of 237, 238, &c., and has two crocodiles on the back, N. Of the single figures, 33 is remarkable for the high backed chair carefully figured. On 38—40 the men are associated with lizards; 40 has two hippopotamus heads on the back, F 4. 41 has two men with some other objects in geometrical style (like 31), with five heads on the back, L; pierced through between them. 41 A (pl. VI) a man seated with a plant before him. 41 B a man and indistinct objects. 42 has two men holding a lotus, and two crouching men holding a lotus: the back shows it to be a mid-piece of a necklace, as pl. VII 1—23. Following it is a copy of a button from Abydos (*Cem. Abyd.*, II, xxxvii), found with a broken alabaster vase of the Vth dynasty, and probably buried in the VIth. Half of a similar button is on VI, 42 A. The man is holding up a branch with fruit, probably grapes. A common group is of two men reversed, like those on the pyramids, 28, 29. These 43—47 are all of coarse work, and 44 to 47 seem probably to be all made by one hand. 43 has on the back a small figure, which might be a hippopotamus head, but

seems more like a couchant lion, F 3. The cast after 47 seems to have two figures upon it, but is of different style and age from the other buttons; it belonged to Lord Grenfell. A limestone stamp 43 A (pl. VI) having one man inverted between two others, suggests that it may refer to a defeat, like the inverted enemy at Hierakonpolis.

Of the single figures, two are on carnelian, 50 and 55. 50 A, 51 are of very coarse style like 131; both are of steatite, with a thick loop at back. 52 differs from all the others, being convex on the front, and quite flat at the back; for fastening it, there are only two holes through the face. The style of the figure is also very different from others. 56 and 57 are strangely contorted figures, which seem to be the origin of that on 58. It seems not unlikely that they were produced in imitation of the Hathor head and uraei, 1-3, by an engraver who entirely misunderstood the original form and rationalised it. After 67 on to 84 and 77 A, it would be difficult to prove the descent of any of these from human figures; yet such seems to be the more likely origin of the confused lines. Nearly all of these are of glazed pottery, and such are usually of the worst and most degraded work. 67 A, pl. XXVI is a vigorous figure of a lion in blue glazed pottery, with possibly an uzat eye (as 96) and seated figure over *nefer*. 87 is much later, found at Memphis; it bears a Diana-like figure holding a staff across the shoulders. The uzat eye occurs at Qau, 342; the hand on no. 88.

#### *Quadrupeds.*

8. Apes are a favourite subject, but seldom the baboon. The best example is a dome-shaped piece of lazuli, 89, with a walking ape, and some additional lines above the back which are unintelligible. The sign beneath is seen on scarab 331, and is as old as the 1st dynasty (*Abydos*, I, xlvi, 5) perhaps derived from the lizard as on 165-6-7. The usual attitude is seated with the tail up the back, as 92-96, 94 A. The latter has the well-cut lion back K 1; it is strongly geometrical like 238 and following 247. 93 A is of carnelian. On 97 the ape is in back view, with the hind legs on either side, as on 107 beneath it, and 104 A. 98 is another carnelian button with man and ape. 99 has two apes head to tail. 100 has two boys apparently, as no tails are shown: it is a mid-piece of a necklace, and not a regular button; there is a rather similar piece from Qau, 310. On 101, 101 A, 102, the two apes

are head to tail. 103 has the two apes holding a lizard between them; on 104-106 one ape is holding two lizards. 107 is probably an ape, much simplified. 108 is difficult to understand; it might be a scorpion between apes or lizards.

The lion is often engraved. On 109 (carnelian) and 110 the lion is over some other subject, perhaps an altered form of the captive. This latter form seems to be the origin of the blundered 116 and all the debased copies to 123; while 117, 118 seem further to degrade to the type preceding 229. On 111 the lion is attacking a seated man: on 112 a man is running away from a lion, also the same scene is inverted; the work is like 331 of the VIIth dynasty from Qau. Two lions, one inverted, are usual, 113-115 and 115 A with a man, the latter on the base of a figure of a dog, like the work of the man and dog, type C.

The Set animal is distinguished from the lion by the tall ears, and long snout. On 125 it is over another inverted; on 126 it is over a lizard (perhaps this may refer to the Set worshippers overcoming the Libyans who honoured the lizard); on 127 over lines; on 128 over a seated man turned sideways; next over cross lines; on 129 are two figures facing, over two lions. 127 is of gold; the two hawk heads and ring of the handle O 2 have been cast, and soldered on to the flat plate; then the ring has worn through, and a strip has been soldered on over the upper part of the ring to mend it. The figure of Set has had the head scratched out by a Horus worshipper. 128 has two seated figures on the back B 1, and 129 has the finely cut heads in wigs, E. 131 might be intended for two Set animals seated facing, as on 129.

The hare is the subject on the cast following 131, like the hare on 19. 132 has a quadruped with a lizard above it. 133 has a deer grazing. On 134 are two long-tailed animals, perhaps crocodiles. 135 seems to bear a quadruped looking back, or a very long-horned deer. 136 looks like a hedgehog. 137 is of clay impressed, perhaps with a Set animal, in relief.

The double ibex is usual in various combinations, 138-151, dated to the VIIth dynasty by 332 from Qau. Two foreparts are joined in one body, or (146-151) four heads joined to one body. The button 148 has the four heads clearly, as on 146; and this explains 149-151 which are mere patterns, of which we should never guess the origin without the key example. From the centre of 152 being like

151, it seems that the Swastika 152 is a rationalising of the jumble on 150, 151. 153 has the same pattern from the VIIIth dynasty, but it is a mid-piece and not a true button. The Swastika of 153 is plain on those following 153 from Kafr Ammar, and from Bismiya in Babylonia. 153 A seems like a confused Swastika half reversed. On 154 we can still see the centre and the heads with long horns; the opposite pair below is broken away. On 155 the pattern is betwixt the degradations of 149 and 150.

*Birds, reptiles, and plants.*

9. Birds are not very common; the five here, 156—160, and four from Qau. 156 is really a mid-piece, and 157 a pyramid. The distinct bird on 305 is perhaps copied in 306. 322 has the falcon, with a ram's head in the round, for a back. 355 is probably a bird with raised wing, and possibly 356, 357 and 376. The fish, 162, is on a mid-piece of a necklace.

The lizard is frequent (sect. 14), also with other figures, 163—172, 168 A, and a few from Qau. On 163 the puffy form looks like the greater Waran, see *Amulets*, 241. On 165 are three lizards. The material varies much, 166, 167 being merely of limestone, and 171, 172 of carnelian. At Qau the lizard is the only figure in the IVth dynasty 293, 294. Other examples are 303, 321, 333, but it is doubtful if it extends beyond the VIth dynasty. The freshwater turtle, now found in the Upper Nile, and known in Egyptian mythology, is shown on two buttons, 173 and 174, perhaps also on 175. 174 A seems probably intended for a turtle. The star on 176 may be copied from a starfish, see the seal 281.

Some insect seems intended in the group 178—189. 178 alone would be taken as a degradation of the Hathor head and uraei, 1—3; but it may have served as a starting point for some of the following forms. 179 is most like a scorpion, yet 183 can hardly be the same degraded. 181 is very suggestive of insect legs, yet the top is hardly a head. 186 looks more like a plant. The whole group cannot be cleared up until some better examples may give the key. The bunch of grapes must also be considered, 42 A.

The scarab is often figured, 190—198, 325—326, 336, and 190 A, 193 A, but more or less altered, and never in true Egyptian style. 197 has the two captives, B 2, on the back; and 198 has the man and dog, C.

Plants seem suggested by 199 to 201, 337, 369; and 202—207 are indeterminate. 203 might be intended for hieroglyphs *da ne ra* "Gift of Ra," possibly; it is of carnelian. Other suggestions of flowers follow on 208, passing on to geometrical rosettes by 219, and cross patterns on to 232. The most important is 212, for its resemblance to the Babylonian rosette (E. J. BANKS, *Bismiya*, p. 274). 214 is of a different and later style, without any distinct pierced bar on the back, only two holes sloping down in a slight hump until they meet. The rosettes of green glazed pottery 216, 218, 219 have a very slight bar, pierced by sloping holes. These seem much later, perhaps of the XXIInd—XXVth dynasties.

The cross patterns are certainly early, see following 222, in *Abydos*, III, xi, 3; and following 225 in *El Amrah*, xl, 3, also several of Qau of VIth to VIIIth dynasties, 309, 329, 330, 338—340, 362, 375. They are so closely like the designs following 230, from Alaya in Cilicia (*Mon. Antichi*, xxiii, 139), and on a button which I have seen, brought from Aleppo, that there is a strong suggestion of a North Syrian or Anatolian source for such buttons.

*The prisms.*

10. Some square prisms are evidently connected with the later geometrical buttons, by their style. The largest prism 233 is more correct in the forms and use of the signs, than any of the buttons; yet it is not pure Egyptian, and the love of squared patterns and of lizard figures is truly of the earlier button style of the VIth dynasty. The first face has the signs *per ka onkh* "the house of the living ka," or "house of life of the ka," surmounted by a modification of the bull's head and horns as a protective emblem. The second face has *neter nefer her* "the excellent god the Horus (king)," and below *onkh* and a figure copied from *kheper*, but modified by the ape figure. The third face has the falcon on a stand, Horus, with probably a degradation of *amakh* over it, "devoted to Horus (king)," with two lizards and a tree (?) below. The fourth face has the same sign of *amakh* (?) and a quadruped; possibly this was copied from *amakh Set* "devoted to Set," as a parallel to "devoted to Horus"; below is *per ka onkh* repeated twice, and a lizard below. This seems to be a direct copy of a pure Egyptian design, slightly changed by a button engraver. The other prisms, 234—236, only show ignorant copies of designs; 245, 246 are triangular, engraved

on one face only. The close resemblance to the lion base, 96, should be noted. This, and the lizard figures, and the good hieroglyphs all point to the VIth dynasty; it seems then that some of the geometric people (Cilician?) were coming in early, though such patterns are not usual till the very degraded forms of the VIIIth dynasty, 380, 382, 384.

#### *Fret patterns.*

11. The square fret is not found on any scarabs with names, so there is no direct dating; it does not occur at Sedment under the IXth and Xth dynasties; nor at Qau with any buttons or seals dated by the vases to the Vth, VIth or VIIth dynasties. Thus it is very closely limited in general use to the VIIIth dynasty, though occasional examples, as 96, may be earlier.

On 237 are two seated figures facing, a third lying above them, and a water line between; on the back a standing figure between frets, before it a ribbing of lines, which form belongs to the IXth—Xth dynasties. 238 has two seated figures joining hands over an object marked by three vertical lines and two short strokes on each side; below is a true labyrinth, with three blind turns in it. The back is ribbed, perhaps as a copy of basket work, see 372 from Qau. Nos. 239 to 244 are all of the same class, and probably of the VIIIth dynasty. Nos. 231 C and 244 have two crocodiles on the back, N-type.

The next examples go back to earlier times. 247 has a well made figure of a lion, K 1. That following 247 is from *Diospolis*, xxv. Those following 248 and 249 are from Mahasna, associated entirely with objects of the VIth and VIIth dynasties and no later period. Such must therefore belong to the earlier age. To this agree also 250, 251 which have two seated figures on the back, A 1, pl. I. From 252 onward the scarab is adopted in most cases as the back, on to 266. These are probably all of the VIIIth—IXth dynasties. The base line in 267 is like that found at Sedment of the IXth dynasty, and that carries with it the rest of the group 262—266. This group is from Abydos, see *Cemeteries of Abydos*, II, xxxvii, p. 71; there is no foundation for those being attributed to the early XVIIIth dynasty. The little disc-shaped mid-pieces 261, 269, 270 are of the VIIIth or IXth dynasty; compare the ribbing, and the disc 381.

#### *The stone seals.*

12. These are scarcely connected with the buttons, but are placed here as being similarly foreign in origin. First we may notice two stamps from Kahun, 271 of limestone, 272 of blue glazed pottery; they are certainly of the XIIth dynasty. The backs have roughly squared handles, pierced.

Two unusual seals are on pl. VI, 272 A and B. The hedgehog, 272 A, in hard white limestone, is unpierced, has on it two uraei, and a bow trap (?). The square 272 B is flat on the back, and is pierced through beneath the incisions, so that it can only hang as here; the square hollow on the face has a scarab in relief at the bottom.

The conical black seals are of steatite or limestone. 273 A has a figure with hand raised as if in adoration. The seals are usually pierced, 273 to 282; but 279, 280 are in the form of feet, and 281 has a hand, type H. Two other such hand seals are in *Amulets*, 12 d with a crescent and other signs on the base, 12 d 2 with a bird. These hand and foot seals suggest a Roman date; but the other seals, as 274, 275, appear earlier in work. They probably start from some Asiatic invaders, possibly of the Persian period; but until we know more of Syrian and Eastern work their source cannot be traced.

Another style of conical seal, 289—292, is well-known to be of the Persian age, and the winged bull on 289 is of Persian design, see the disc, VI, 1567. The winged dragon on 290 seems Perso-Greek. On 291, 292 the two lions and tree descend from early Cretan gem designs, though these are probably not before 600 B. C.

#### *The fluted-dome buttons.*

13. The latest class of Egyptian buttons are deeply domed at the back, the surface covered with flutings, and they have a small ring for suspension on the top of the dome. The earliest of such a pattern is 268, of green glazed pottery. 283 by the regularity of its spirals cannot be after the XVIIIth dynasty; see *Scarabs*, 18. 6. 87, 88, 91, for the last fine spirals, and the latest and very rough spirals in 19. 3. 45. Nos. 284 and 285 might be of Tehutmes III, as these buttons are obviously not of usual Egyptian work, and style therefore is not decisive; but they might be of Men-kheper-ra of the XXIst or XXVth dynasty. 286 has a scorpion and bull, 287 a crocodile and lion, and 288 apparently

two human figures. The glazing of these seems late, of the XXII<sup>nd</sup> to XXV<sup>th</sup> dynasties. Perhaps the latest of all is a small smooth dome with loop, having the signs *Bast neb*, see further on, no. 1294.

14. We can now sum up the history of the button style. It began in the VI<sup>th</sup> dynasty, brought in by intruders from Asia. In connection with these people note the frequent figures of the god Set, but also of the ape which points to a warm region. The regular early button of the VI<sup>th</sup>—VII<sup>th</sup> dynasties decayed in style later. It was superseded by the mid-piece, also worn on a thread round the neck, but usually with small beads. The mid-piece (see next chapter) lasted from about the IX<sup>th</sup> to the XII<sup>th</sup> dynasties. The back of the button often had relief figures; the early ones of falcon heads, hippopotamus heads, or pyramidal form; there also are seated figures and frogs; and the geometrical style has lions, mice, &c. The squared fret patterns begin as early as the VI<sup>th</sup> dynasty; that style was extended to the figures, and became dominant in the VII<sup>th</sup> and IX<sup>th</sup> dynasties. The rosette, which appears on the back in the VII<sup>th</sup> dynasty, became developed into a fluted-dome on large buttons about the XXII<sup>nd</sup>—XXV<sup>th</sup> dynasties.

The purpose of the buttons was most likely as a badge; no example is known of a sealing impressed by a button, and the frequent inversion of half the design is unlikely on a seal, but suitable for a hanging badge which might be looked at from any direction.

There remain important questions about the sources of various people who brought into Egypt the designs which we see on buttons. The earliest and commonest of these un-Egyptian designs is the lizard, beginning on the IV<sup>th</sup> dynasty cuboid seal (293) and extending to the VI<sup>th</sup> dynasty, but not beyond (see sect. 3). The lizard does not seem to be known as an emblem on the Asiatic side, but it is often engraved on the rocks of the southern mountains of Algiers. In FROBENIUS' *Hadschira Maktuba* it is copied from Taghtania, pls. 10, 17; Taghit, pl. 26; Mou'l Magtouba, 69; Habe-Gebiet, 158; and Ssongo, 160; of these pls. 26 and 158 have the most distinct examples. These figures show that the lizard was a favourite subject of the Libyan tribes, and that there must have been a considerable under-stratum of Libyans in Egypt during the IV<sup>th</sup>—VI<sup>th</sup> dynasties, not subdued to the Egyptian civilisation, and in condition to have their own

seals with their own badge. The period of these seals is sharply marked off from the other button designs of Syrian and Mesopotamian origin, which are most usual after the lizard disappears. The ape design we might expect to be African, but apes are not figured on the Algerian rocks.

### CHAPTER III

#### THE ROUNDED MID-PIECE.

15. WHILE the button style lingered on till after the XII<sup>th</sup> dynasty, in coarse geometric relief designs, without losing a foreign character, a fresh development was taking place of purely Egyptian fashion. The round button had become increasingly geometrical, but its scroll patterns were always rectangular (button 237—256) except in a few of the latest specimens (259, 265, 268) under outside influence, ending perhaps in the XVIII<sup>th</sup> dynasty in button 283. On the contrary, the new Egyptian development in the XI<sup>th</sup>—XII<sup>th</sup> dynasties was with curved spirals.

This adaptation of the button in series VII 1—23, is always circular, or slightly wider across the axis; the back is always rounded, or almost domed; the hole passes through the whole length, and is not limited to a projection, eye, or handle on the back, as it is in the buttons. These rounded pieces were always worn as mid-pieces in a necklace, evidently derived from the wearing of the button on a cord round the neck. Thus they are in form and use the continuation of the button adapted to purely Egyptian work. From this form and use they are here called Rounded Mid-pieces.

16. The button in its later degradations ran into a staged pattern (button 116—123), and this staging is seen in mid-pieces 7, 11—14, 18—20, 22, 23. But in not a single mid-piece can the style be confounded with that of the buttons. In one mid-piece, 18, are two partly geometric figures of men, in attitude like those of buttons 44—47, and in work like button 42.

By the well-known rule of artistic degradation we are bound to look on VII, 1 as the earliest mid-piece; the others are evidently clumsy imitations, as 2, 3, or mere scattering of loose scrolls. No. 1 is exquisitely regular, and the skill with which the eight rays are thrown out in curves from the centre and then linked round the edge, marks the genius of invention. The idea of it is that of Cretan

design, as on the polychrome vase (*Ann. B. S. Athens*, 1903, fig. 75); but the Cretan was always rather too naturalistic and emotional to subdue himself to such purely geometrical perfection. Which country was the source of the spiral idea we cannot yet prove, but it seems more permanent in Europe than in Egypt, and hence probably travelled from the west. The early date of 1 is shown also by the back being the deepest and most fully domed; the rougher work goes with a shallower back, until it is almost flat in 11 and 13.

Nos. 2, 3, 4 are coarse copies of the design of no. 1. In the centre of 3 are small hieroglyphs of *Uah-ka*; this shows that it must be at latest of the XIth, or probably of the IXth or Xth dynasties. In the centre of 4 is *Nefer-ka*, a favourite phrase from the VIth to the XIth dynasties. Two other mid-pieces are published in *Scarabs* XI, J. N. J is of fine work, only second to no. 1, with the name *Khenti-khati-sä*; N is coarse, rather archaic than decadent, with the name *Khet-pe-onkh*, and epithet *Ka-nefer-uhah*. From these inscriptions the date of the Xth, or perhaps XIth dynasty is also shown. This class of mid-pieces probably start therefore from the IXth or Xth dynasties.

In the XIth dynasty there is another dated mid-piece, of Mentuhetep II, *Scarabs*, 11. 5. 2. The mid-piece does not seem to have extended beyond the XIIth dynasty, and the style of the poorest, as 13, is like that of Senusert II (*Scarabs*, 12. 4. 2). No. 6 is from Kahun, and so probably of the XIIth dynasty; but from the regularity of the circular scrolls it can hardly be later than the middle of the dynasty. The rope pattern on 9 is like those of the scarabs 149, 150; and on VI 9 A like 159. The bee on 10 is borrowed from the button style; it is overcoming a man, who has a bow beneath his feet. Compare with this the falcon over an enemy (buttons 4—10); the royal bee is here conquering one of the "Nine bows." 10 A has scrolls and concentric circles together. 10 B has the royal bee fairly cut.

The lotus comes in to the later mid-pieces; the tied flowers on 11, the plain branching flowers on 12 and 19, the whole spread plant on 14, with *nefer* between the four groups, more geometrical in 17 and 20, overshadowing the two crowns of Lower Egypt in 22, and with *Nefer-ka* in 23. 22 A has the same *nebti* type of the IXth dynasty.

Two other examples are different in style from these; one with a fish feeding on lotus, has been

inadvertently placed with the buttons, no. 162; another with two addaxes is under 875, a third is that with a fly, 937.

It appears then that the mid-piece of the necklace was the Egyptian version of the button, starting about the IXth dynasty, and extinct at the close of the XIIth dynasty; and that it probably had a large influence on the growth of the geometrical scarab style which grew up during the decline of the mid-piece.

In the other series may be noted some early domed pieces classed with the work of the buttons, as buttons 42, 89, 100, 153, 162, 165, 193, 199, 269, 375, 394, 403, 41 B; most of these are distinctively foreign in work. There are also a few domed pieces included with scarabs, because of similarity of design, as VI 88 A, 126 A, 386 A and 461 A.

## CHAPTER IV

### THE MEANINGS OF SCARABS.

17. IN order to ascertain the intention with which the scarab was made, and the meaning attached, it is obvious that the explanatory inscriptions should be examined. There is no reason to suppose that the scarabs with brief inscriptions, or symbols, were different in character from those with longer inscriptions; what is true of one class is probably true of another. We need to see the relative numbers of different kinds of inscriptions which can be read, as a general clue to the kinds of meaning of those which are not obviously intelligible.

The main dividing question, to begin with, is whether these were intended to benefit the living or the dead. Regarding the actual finding of scarabs, though many are found in tombs, yet the great bulk come from towns. At Gurob over 200 were found in the town, many more than in the tombs. The great bulk of scarabs that flow in to the Cairo dealers, come from towns in the Delta, where very few cemeteries have been cleared. In the city of Memphis probably hundreds are found every year. This strongly points to their being usually made for the living rather than for the dead. If made for the benefit of the dead, we should not find any but stray examples in towns; if for the living, we may probably find many buried like any other possession with the people who had worn them in life.

18. In the present collection there are about 110 which can be read with tolerable certainty, excluding those with figures of gods. Those with the names and the figures of the gods (400 in all) are ambiguous, either for the living or the dead, so also are those praying for protection or for flying like the gods (15) and for blessings (20). Those adoring the gods (30) are rather more likely to be for the living. The decisive groups are the civic scarabs (12) extolling some city, and those praying for children (7); as, though the Egyptian might have wives in the future life, there is no mention of his increasing his family then. Thus there is no class distinctly belonging to the dead (unless the prayer for flight), but there are two classes distinctly belonging to the living.

So far, we only note the whole classes; now turn to some details. Among the gods, no doubt any god might be appealed to in the future, as well as in the present. But at least it would be expected that the special gods would be mainly invoked for the dead,—Osiris, Anup, or Ptah-seker. Yet these gods are entirely unknown upon scarabs; Osiris once occurs in a group of gods, and very rarely the jackal appears as guardian of the palace, or of prisoners, but never a figure of Anup as leading the soul. There is no trace of attention to the future life, so far as the gods are concerned.

Again, the same condition is seen as regards the surroundings of the future life; there is never any mention of Duat, nor of Aâlu, there are never figures of the four genii who protect the dead, there is only one doubtful instance of a mummy figure, there is no instance of a scarab being "for the ka of" a person (except the great heart scarabs buried in the mummy), there is no mention of the judgment, or of the works in the future—ploughing and sowing—which always occur on the Shabtis. In short, to all the dozens of scenes which fill the Book of the Dead, from the judgment to draught-playing, there is never a reference upon the scarabs.

Thus, whether we regard the place of finding, or the classes of inscription, or the gods who are invoked, or the actions and conditions, the result is the same, the scarabs are obviously for the living and not for the dead. There are a few rare examples which may be for the dead, as the prayer "not to pass away (or be annihilated), but be allowed to go about in the temple of Amen," which might be either for the living or the dead.

The purpose for the future life is not excluded, but its frequency is almost imperceptible in the great mass.

This being the case in regard to those inscriptions and figures that are fairly intelligible, it seems obvious that we must explain the less intelligible as referring to the living rather than to the dead. The frequency of different classes should be noticed. As all the figures and names of gods are plain, they cannot be expected in the unintelligible class. Of other classes the percentage is thus:—Adoration 49, Protection 15, Blessings 20, Future blessings 7, Civic 12, Children 7. It is therefore reasonable to start with the expectation that the frequency of subjects in the less intelligible scarabs will be something of the same kind.

19. The inscriptions classified as above, are as follow:—

#### *Adoration.*

- 547. Beloved of Mäot.
- 561. Ra, Shu, and Mäot all excellent.
- 565, 650. May the devoted behold Ra.
- 601. The eye of Horus (Sun) rises excellently.
- 630, 1377. Annihilate not the heart, but may the king direct it to go about in the house of Amen (see pl. xxvi).
- 632. Amen, king of the north.
- 634. Amen Ra, king of the gods, come, behold, go about upon the winds.
- 645—646. Beholding the brightness of Ra,
- 647. may Ra lead the excellent king.
- 648—649. Ra mighty of monarchy.
- 650. May the devoted behold Ra.
- 651. Ra adore thou, who of the whole of the gods is above millions.
- 668. Amen Ra, exalted of praise, hear the offering.
- 669. Amen Ra the living.
- 673. Amen Ra who is over the countries, sustains.
- 676. Amen mighty of weapons.
- 683. Unnefer watch.
- 684. Loved by Isis, she loves.
- 685. Ra guardian of the offering place.
- 686. Ra the splendid, guardian of the king's palace.
- 690. Praise Horus who created the king, praise Tehuti.
- 705. Glorify Tehuti, lord of Khemenu.
- 706. Praise Tehuti.
- 724. I am the servant of Bastet.
- 725. Bastet loved by the lord, loves the lord.
- 745. Truly praise Psamtek (I.)
- 750. Servant of Horus, Neit and Isis.

751. Servant of the lord of Khemenu.  
 759. Praise the appearing of the golden Horus.  
 760. Praise Horus in manifestations.  
 761. Praise of the king by the sistrum.  
 762. Praise the king in the north palace.  
 763. Praise Māot in the palace.  
 764. The palace of the praised king.  
 765. Praise the king in the palace.  
 767. Praise the king of the Delta.  
 790. Gold offered for Ra.  
 791. Gold be given for offering to the lord.  
 792. He who loves the noble one in Hermopolis.  
 794. Behold the daughter (Māot) among the gods.  
 797. Ra lord of setting, possessing excellent life.  
 798. In following Mut is life.  
 800. Adore Ra as creator.  
 1268. Adoration to the living Ra.  
 1393. Praise the king of south and north.  
 1545. Lord of the divine offerings, Tehuti lord of U.

**20. Protection.**

599. Help.  
 628. May the creator sustain.  
 629. Amen be there behind for protection in my going ... may I find in my heart that which I ought to do (pl. xxvi).  
 633. Amen Ra the excellent who fashions the acts of the king, grant thee to be justified in entire protection of Osiris, Isis, Horus, Ptah and Tehuti in double protection ... Protect life, oh! Neit, chief of Sais.  
 656. Behold Ra and do not fear.  
 697. Horus lord as protector.  
 698. Khensu as protector.  
 699. The living king is protector.  
 700. I am Mut, intercessor for thee as protector.  
 701. Ra, Nubti and Bast give protection.  
 702—703. The Lord of Setting as protector.  
 721. Nekhebt guards all.  
 723. Bastet make protection of life.  
 754. The Lord of Setting as protector.  
 1062 A. Bes in the circuit of the necklace.  
 1290. Satisfied by the protection of Hathor.

**Blessings.**

328. The good king guide thee.  
 546—547. Life to life (pl. xxx).  
 565. May the devoted behold Ra.  
 567. Good things and food be given by Rannut to the king.  
 575. Live in all truth.

590. Content for all things.  
 591. Truth is all good.  
 670. Amen Ra granting life.  
 744. May the inundation bear food to the *ka*.  
 756. Life every day.  
 777. The (good) king guide thee.  
 781. Principal good things.  
 782—784. All good things.  
 788. Ra affirms the king in all the land.  
 793. Be thou in Thebes like Ra.  
 806. Joy of heart.  
 1221. Establish the companion of the king.

*Future blessings.*

631. Thou art he who establishes thyself at the inundation of the pool of Amen, living in the sweet inundation of the canal.  
 768. Like Isis, fly.  
 769—770. May he like Horus fly.  
 771. May he like Bastet fly.  
 772. May he like Ra fly.  
 773. May he be beloved by Horus and Tehuti.

**21. Civic.**

570. Association of all.  
 571. Cause Memphis to lead.  
 607. Satisfaction of heart living at Memphis.  
 635. Memphis the mighty, eternal mistress of south and north.  
 655. Ra is round about Memphis.  
 657. Establish the city beloved by Ra.  
 658. Establish the city beloved by Amen.  
 682. He who exists in Thebes.  
 689. Devoted in Thebes.  
 787. All going of the heart for Thebes.  
 793. Be thou in Thebes like Ra.  
 1288. Established in Thebes.

*Children.*

636. A son by Pakht, lady of increase, Ptah giving (it) strength (pl. xxvi).  
 637. A son by Horus, Ptah giving (to it strength).  
 679—680. May thy name be established, a son created for thee.  
 681. Establish thy name, create for thee sons, oh Amen.  
 688. A son by Set satisfy the heart (pl. xxvi).

**22. Gods (named or figured).**

86. Amen 302—304, 308, 310, 580, 584, 629—634, 659—681, 748, 805, 1023, 1043—1045, 1131—  
 2\*

1135, 1274—1287, 1340, 1378—1388, 1427,  
1461—1468, 1509—1511, 1517.

1. Anaitis 1085.
5. Anher 1048, 1148, 1341, 1023 A, 1035 A.
3. Astarte 586, 1084.
16. Bastet 687, 701, 722—731, 771, 857, 1293—1294.
13. Bes 1060—1068, 1431, 1522, 1061 A, 1062 A.
2. Hapi 1050—1051.
16. Hathor 317, 549—553, 1052—1055, 1204, 1290,  
1365—1367, 1564.
8. Horpekhred 305, 1016—1021, 1017 A.
11. Horus 322, 361, 625, 637, 690—699, 750, 759,  
769—770, 773, 903—906, 1012—1015, 1145—  
1147, 1298, 1306, 1389, 1402—1403, 1478,  
1484—1487, 1514.
1. Ishkara 1086.
5. Isis 684, 750, 768, 1021, 1488.
2. Khensu 717—718.
1. Khnemu 1047.
9. Mäot 715—716, 794, 1039—1040, 1344, 1392,  
1489, 971 A.
3. Ment 732—734.
1. Merti 778.
6. Mut 318, 700, 796, 798, 1046, 1046 A.
1. Nebhat 1038.
2. Neit 633, 750.
1. Nekhebt 721.
1. Oadu 1087.
1. Pakht 636.
13. Ptah 340, 358, 624, 1032—1036, 1323, 1331, 1373,  
1390, 1426.
62. Ra 321, 561—564, 638—656, 702—703, 800, 893,  
1000—1011, 1021, 1143—1144, 1268—1273,  
1326—1328, 1330, 1419, 1422—1424, 1490,  
1508, 1562—1563, 906 A.
4. Rennut 735—736, 1076, 955 A.
7. Sebek 1069—1074, 898 A.
1. Sedem 799.
3. Sekhmet 1036—1037, 1332.
13. Set 688, 1023—1029, 1329—1330, 1520, 1023 A,  
1035 A.
8. Shu 708—714, 1022, 1291—1292.
1. Shu and Tefnut 882.
8. Sutekh 1077—1083, 1565.
6. Taurt 861—863, 1075, 1301, 1398.
12. Tehuti 690, 704—707, 751, 773, 792, 988 A, 1049,  
1418, 1425, 1545.
9. Uazet 719—720, 1056—1059, 1345—1346, 1430,  
1491, 1521.
1. Unnefer 683.
2. Upuati 1041—1042.
6. Uzat 325, 513—515, 1376.
1. Vata see Oadu.

## CHAPTER V THE GEOMETRICAL SCARABS.

23. THE first question that meets us is that of the purport of the frequent scroll or spiral pattern. There have been some theories about it, but none of them rest on any facts. There are no inscriptions throwing light on it, the spiral is never referred to, it never became a hieroglyph; we can only glean side-lights on what was merely a commonplace in the ideas of an Egyptian.

The single signs which occasionally accompany the spiral patterns may show how they were regarded. Three signs only are found at all usually with spirals, the *nefer*, *onkh*, and lotus. Searching those here, in NEWBERRY's *Scarabs*, and in GOLENCHEFF, the number of spirals with these signs are

38	<i>nefer</i>
9	<i>onkh</i>
7	lotus.

The main idea therefore of the spiral was *nefer*, physical or mental excellence or beauty, closely like the Greek *καλός*, and rather more irregularly expressed by our word, "fine." A fine view, a fine woman, a fine face, a fine idea, a fine book, a fine point, a fine row; all these imply excellence in one form or another, even if in the delicacy of a pen point, or in the thorough ebullition of feelings. How such an expression of quality is here used we can appreciate when we look at the exquisite forms of such patterns as 1, 26, 27, or 28, which still appeal as charming designs, even to our alien taste.

As we have already seen that the scarab was for the living rather than for the dead, and as it was used by the living more in the XIIth dynasty than at any other time, so we are led to the view that these spiral patterns were worn as an expression of beauty or excellence; and very likely with a magic belief in similars, feeling that disgrace could not befall one who bore so gracious a form.

The *onkh* is sometimes alone, but also along with *nefer*. If the spiral implies excellence, the *onkh* with it is to express excellent life. The lotus was looked on as a most beautiful form to adorn every kind of object,—cup, box-lid, mirror-handle, boat-prow or column. It is therefore synonymous with

one aspect of *nefer*, that of beauty. The Egyptian was highly sensitive to beauty of form, it is seen in all his work of good period; the exquisite balance of the hieroglyphs, in proportion to each other, in covering ground equably, yet without confusion, the graceful curves of the furniture, the harmonious forms of pottery (compare for an instant with Syrian, Roman, or English), the fine proportions of temples,—in all of these the Egyptian showed his feeling of beauty with dignity, and how much it meant to him. To such a people the suave perfection of the spiral pattern, so small on a scarab, so regular and restrained without any stiffness or harshness, would act as a mental and moral calm; it would call up the sense of the beauty of excellence, of the worth of restraint, of the perfection of regularity; it would remind the harsh man to be gracious, and the careless to be careful. Such is the sense of the spiral or scroll patterns so far as the signs lead us.

24. The classification of these patterns is not easy, because they are so often intermixed; the branching of design cannot be consistently arranged in a single line. The main guide is to take the earlier forms first; but inevitably some repetitions must occur in the series. The following is the order here, pls. VII, VIII.

- 24—37. Circular scrolls covering the field, linked.
- 38—41. Same, unlinked.
- 42—68. S scrolls linked in lines.
- 69—87. C scrolls linked.
- 88—93. C scrolls apart.
- 94—100. Oval scrolls linked.
- 101—112. S scrolls in rows.
- 113—115. S scrolls irregularly linked.
- 116—123. Skew symmetry.
- 124—125. Loose scrolls.
- 126—130. Endless cord, figure of 8.
- 131—136. Endless cord, repeated loops.
- 137—140. Ended cord.
- 141—144. Doubled cord.
- 145—150. Cords with bindings.
- 151—155. Endless cord, doubled and looped.
- 156—157. Twist.
- 158—161. Broken cord patterns.
- 162—163. Knotted cord.
- 164. Knotted cord in stages.
- 165—170. Cross cords with curled ends.
- 171—172. Loops.
- 173—174. Lotus.
- 175—188. Lotus and scroll.

- 189—196. Lotus plant and spiral.
- 197. Crossing cords?
- 198—206. Scrolls or loops in stages.
- 207—219. Concentric circles.
- 220—221. Scrolls with Hyksos sides.
- 222—224. Twist with Hyksos sides.
- 225—228. Twist.
- 230—235. Ribbed.
- 236—238. Diagonals.
- 239—242. Cross pattern, C scroll.
- 243—244. Cross pattern, cord.
- 245—246. Cross pattern and knot.
- 247—251. Cross pattern, pillar, with spirals.
- 252. Cross pattern and twist.
- 253. Cross pattern, ribbed.
- 254—260. Cross pattern, various.
- 261—268. Cross pattern with curled diagonals.
- 269—271. Cross pattern with curled arms.
- 272—274. Cross pattern with spirals.
- 275—277. Cross pattern with curled diagonals, late.
- 278—279. Uraei with cords.
- 280. Uraei and cross.

Some of these might well go on the next two plates, and others from there come here; yet it would make more confusion to mix all these in one series, and it is as well to show how far each class extends, even overlapping a different class. 174 is pure lotus without any scroll; but it is planned geometrically, as a cross with diagonals, and may be the source of the cross patterns 261—265.

We will now notice peculiar examples. 24 is of silver; the back, legs, and plate made separately, and soldered together, leaving the middle hollow. Silver scarabs are very rare, especially large ones. 25 has eight lotus flowers filling the spaces, growing out of the spirals in the middle and right hand columns. 26 is perhaps the richest design clearly expressed; the *onkh nefer* repeated, or *onkhui neferui*, expresses the superlative, "most beautiful life," or "live most excellently." 34 has the wish *ra nefer* "an excellent day"; 38 again is *neferui* "most excellent." In these, and all versions given further on, there must be much doubt as to the precise sense, owing to extreme brevity; but the rendering is given as an approximation, without excluding other forms.

The skill with which the spirals are linked together, so as to give a uniform effect without apparent formality, as in 28, 29, 34, 35, is perhaps the most perfect form of the pattern. The variety of structure should be noticed; 24, 27 and 29 are

a single continuous line; 28, 30, 34, 35, 36 introduce two triple centres of lines; 31 and 32 have triple and quadruple centres; 25 and 26 are joined across by a row of quadruple centres. 37 is not continuous, and 38—40 have merely loose scrolls scattered on the field. 41 is linked across the middle, but the ends are disconnected.

The linked S scrolls on a limestone stamp, 42, are taken back to an early time by the inscription *ka-nefer-uah*. This form of *uah* appears in *Scarabs*, XI, x, and almost as simple in R. The stamp is probably before the XIIth dynasty. The cylinder 43 has a feather pattern, with a band of linked scrolls around it. 44 has the double band of upright scrolls, between double rope lines. 45 is a seal engraved on hard wood, with a square socket hole on the back, in which fits a wooden handle; it is finely worked, and was found at Kahun. 47 has *nefer uah onkh* "may the Excellent multiply life." 49 A covers the field mechanically. In 50, 51 and 54 the lotus bud is creeping in; in 50, it is tied. The reason for the tied lotus, as 422, has not been considered hitherto. Lotus stems, being quite limp, will not hold the flower upright, it would fall mouth downward when the long stem hung up; by tying the calyx across to the hanging stem the flower would be kept mouth up. Hence the tied lotus was likely to be usual, perhaps so usual that it was copied without any special meaning. 52 has in the centre *onkh uah* "life multiplied"; that the sign is *uah* and not *shen* is shown by diagonal strokes across it, to signify that it is a solid and not a loop, as on *Scarabs*, XI, x. 53 reads *nefer onkh* "living excellence." 61 brings in a new type, the S scroll in an oval. 66 is of the same wiry style as Senusert II in *Scarabs* 12. 4. 2. 68 has *neter h neb ...*; *h* may be put for *ho* "rejoice," "rejoice in the god" or some such meaning. The sign at the base is broken into the border line, and cannot be read.

The C scrolls are inferior as a whole to the style of the S scrolls, and probably later. 69 is unusual, being of carnelian, and well engraved for so hard a material. A simpler form is on 69 A. 70 reads *uaz shen neferui* "the flourishing of all things is most excellent." 72 A is a limestone stamp found in the ancient mound under Lahun. 72 B is another limestone stamp, found with the previous, having a figure of a man holding a bird, and four signs of an alphabet of the same style as the marks on pottery, the Mediterranean signary. Already, five

consecutive signs are known, spelling a name in the XIIth dynasty (*Kahun*, XXVII, 85); now here is apparently another name of four signs. These leave no doubt that the signary was already used for regular spelling, and had recognised values in the XIIth dynasty. A cast of 72 B is added for clearness, and a copy of the inscription on pl. XXVI. 79 has the early phrase *ka nefer uah* "the excellent ka be multiplied," which would take it to before the XIIth dynasty. 80 has duplications of the same. The curious key-like form on 81, may be intended for the early form of *neter* with the divided top. 83 may refer to Nubt, a form of Hathor, "beautiful is Nubt." In 84 the scroll at the bottom is flanked with uraei. 86 is a charming continuous pattern with the winged disc over it; this is the most elaborate of the C scroll scarabs. 87 has the *onkh* in an oval, *uah* beneath it, and three *nefers* at sides and base. 88 reads *onkh neferui* "most excellent life." The same form is on blue pottery, 88 A. 90 has the signs *ka neferui uah* placed around, and a cross pattern like 265 in the middle. 91 reads *uazet* either way up, perhaps referring to the goddess. 92 is derived from the lotus flower, with scrolls linked to the petals.

The oval scroll is not late, as it is along with a fine circular spiral around the whole in 95, and it begins at least under Senusert I (*Scarabs*, 12. 2. 5, 16—18); but it was continued much later than the circular spiral, even down to the XIXth dynasty (*Scarabs*, 19. 3. 45). In 105 and onward, the lotus is joined with the spiral pattern as an accessory. 109 has a twist between two S scrolls on the back of it. 112 is hollowed out, leaving the back and front only joined by the legs. The class of hollowed scarabs never bears names, and so is undated; but from the style in general it seems to belong to the XIVth—XVth dynasties. 118 is also hollowed. The skew symmetry scarabs, 116—123, are apparently derived from such as 28, 30, 31, and 29 is an intermediate design. They show a fresh sense of symmetry, satisfied by parallelism in two directions instead of in four. 116 A is of the IXth dynasty from Sedment.

25. The cord patterns are an entirely different class. They seem later in origin than the scroll patterns; the earliest that can be dated is 130 of obsidian, and such stone may be as late as the XIIIth dynasty (*Scarabs*, XVIII, *Nefer-onkh-ra*), but being fairly hard stone it is not likely to be long after the XIIth dynasty. The form of pattern

in this is obviously like the soldered wire work of the XII<sup>th</sup> dynasty, and such was probably the origin of the class. 126 and 141 are hollowed, and so about the XIV<sup>th</sup> dynasty. 126 A was found with 205 A. 151 by form and colour is of the early part of the XVIII<sup>th</sup> dynasty. The cord patterns therefore seem to belong to the XIII<sup>th</sup>—XVII<sup>th</sup> dynasties. Among the many hundreds of clay sealings found at Kahun, there are only four with cord pattern (*Illahun*, X, 161, 175, 183); and of actual scarabs there is only one (*Ill.*, VIII, 64) that could be before the XVIII<sup>th</sup> dynasty example, 84, here no. 151. As the occupation of Kahun lingered on in the XIII<sup>th</sup> dynasty, that would account for this very small proportion of cord pattern found there. On referring to the forms of the backs, between 126 and 171 there are 25 that can be dated by named scarabs; they are in no case fixed to the XII<sup>th</sup> dynasty, and nearly all are from the XIII<sup>th</sup> to the XVI<sup>th</sup> dynasty. The backs therefore entirely agree with the dating concluded above. From 151 being clearly of the early XVIII<sup>th</sup> dynasty, probably 152—155 are of the same period.

The lotus patterns 403 A, 173—196, may begin in the IX<sup>th</sup> dynasty (*Sedment*, lvii); 173 is on the base of a finely-cut seated baboon figure, which seems to be of the XI<sup>th</sup>. Most of the others are, by the backs, to be dated not before the XIII<sup>th</sup>, and many in the XVIII<sup>th</sup> dynasty. 174 is clearly papyrus and not lotus; it is not before the XIII<sup>th</sup> by the back, but the work is so fine that it must be early in the XIII<sup>th</sup>. 175—176 are probably XIII<sup>th</sup>. 177 to 187 are probably of the early XVIII<sup>th</sup>. 188 may be earlier, 189, 190 are probably X<sup>th</sup>. 192, 193, 195, 196 are probably XIV<sup>th</sup>—XVI<sup>th</sup>, and 194 of XVIII<sup>th</sup> dynasty. 197 is quite undated; it is of brown limestone, with a loop handle on the back, and may be a very degenerate cord pattern. 199 and 206 have a pattern known in the late XI<sup>th</sup> or XII<sup>th</sup>, see *Illahun*, X, 185; it seems to be a row of degraded *uah* signs, also found at Nubt 1092.

26. The concentric circle is a well-known degradation of the spiral, in Egypt as also in the bronze age of Europe. In some cases the joining lines clearly show that it was copied from a scroll, as in 209, 218 A. The dated example of such transformation is one of Pepa (Shesha) of the XVI<sup>th</sup> dynasty (NEWBERRY, *Scarabs*, xlivi, 18). The backs of the linked circles, 207—210, would be from the XIII<sup>th</sup> to the XVI<sup>th</sup>; those of the loose circles,

211—217, are of the XVI<sup>th</sup> dynasty. The taste for this loose circle ornament continued to the XVIII<sup>th</sup> dynasty, as on the cylinder of Tehutmes III, 218, and on scarabs of Tehutmes III, Amenhetep II, and Ramessu II (*Scarabs*, 18. 6. 94, 95; 18. 7. 30, 31; 19. 3. 46—51). See also, here, linked circles from Nubt, 1100; circles joined in a tree pattern, from Gurob 1356, from Nubt 1101; from Koptos 1157, the latest stage of the ribbing at the sides of XVI<sup>th</sup> dynasty patterns; and plain circles from Koptos 1158—1159, Gurob 1350, Lahun 1495, and Yehudiye 1526. In 1169 from Koptos there are circles around a *ta* loaf of bread.

The borders of 220 to 224 are well known on the later Hyksos scarabs from Pepa, and prevalent at the close of the XVI<sup>th</sup> dynasty. The scrolls 220—221 have a less degraded border showing traces of the original *neter* signs; the twists 222—224 are clearly later. These serve to date such twists from Koptos, 1155—1156, and Yehudiye 1526.

The ribbed patterns 228—235 are mostly before the XII<sup>th</sup>, see pl. V, 372, 394. Ribbing is seen on the rosette, button 262, found with a scarab, and button 267, which is probably before the XII<sup>th</sup> dynasty. This group 262—267 is placed with button seals as showing the late change of their style, though not actually buttons (see *Cemeteries of Abydos*, II, xxxvii A 5). The taste for close ribbing is also seen at the sides of the late XVI<sup>th</sup> dynasty scarabs, as 221, 222, 224.

The limestone cylinder 236 is not dated; it is only placed here along with the diagonal patterns 237, 238. These from the backs, as well as the colour and style, appear to be of the XVIII<sup>th</sup> dynasty.

The beginning of the cross patterns may be seen in the lotus flowers on 174. The cross arrangement with a main stem or axis rarely occurs with good spirals, as 239, and these are all C scrolls, probably late in the XII<sup>th</sup> dynasty. The backs of 245—246 are like those of the XII<sup>th</sup>; 239—242 are like the XIII<sup>th</sup>; and 244 is like the XVIII<sup>th</sup>. The fronts agree in style with such dates. The pillar type 247—250, have backs as the XIII<sup>th</sup> 248—249, the XIV<sup>th</sup> 250, and the XVIII<sup>th</sup> 247. Of the curious modifications of the cross pattern, 252, 253, 256, and 258 are like the backs of the XVIII<sup>th</sup> dynasty, and probably are near that age. 255, 256 might rather be classed with the latest button designs. 259 has a back like those of the XII<sup>th</sup> and XIII<sup>th</sup>, and may be probably XIII<sup>th</sup>. 260 has four loaf signs.

The cross with curled diagonals 261—268 is a distinct type, well dated by the ladder legs, which are the degradation of the feathering on the legs to a row of parallel strokes. This is a fashion which arose under Sebekhetep II, and appears in each reign, Sebekhetep III, Aoab, Ay and Ana, in the middle of the XIII<sup>th</sup> dynasty. It was revived by the early XVI<sup>th</sup> dynasty, Mäotabra, Pepa and Khora. As the work of these is fairly good they must be assigned to the middle of the XIII<sup>th</sup>, and 265 coming from Kahun agrees with such a period. The types of the backs show the same age. 269 and 270 are probably about the XIV<sup>th</sup> dynasty by the backs, though type 269 starts in the XII<sup>th</sup> dynasty (*Harageh*, XX, 10). After these all the examples 271 to 280 are probably of the XVIII<sup>th</sup> dynasty, or some perhaps even later, as 275. The four uraei joined are well known in the middle of the XVIII<sup>th</sup> dynasty, see *Scarabs*, Teutmes III 46, 53, 86.

## CHAPTER VI

### MATERIALS AND TYPES OF BACK.

**27.** THE geometrical scarabs are nearly all of beetle form, and glazed on schist, or rarely on pottery. But when we reach the varied styles of the XVIII<sup>th</sup> dynasty and onward, many other materials and types of back were used. Examples of these naturally come at this point in a collection, and the materials are best shown by the blank scarabs, which are not required elsewhere in the series.

The materials of blank scarabs here are, 281 gold, 282 bronze, 283 yellow-green clear glass, 284 amethyst, 285 obsidian, 286 black jasper, 287 grey marble, 288 carnelian, 289 haematite and quartz, 290—291 blue-green glazed quartz, 292 white pottery, 293 blue pottery, 294 green pottery, 295 blue paste, ram's head back, 296—301 rough blue pottery, and in the amulet series are scarabs of malachite and of amber. The gold scarab has the name of Mäot-neb-ra, Amenhetep III, impressed on a thin gold plate, soldered on to the back. It seems contemporary, but is not quite above suspicion.

**28.** The varied backs are mostly shown in figs. 302 to 325 (see Brit. Mus. 1884), with the front of each placed below it. The human head type, 302—305, seems to have begun to be used about

the XXV<sup>th</sup> dynasty; Amen-Ra was still the supreme god, as on 302—304; the colours of the pottery, blue-green to indigo-blue, would agree with such a time; pottery scarabs are scarcely known in the XXI<sup>st</sup>—XXIV<sup>th</sup> dynasties, and the work of these could not be put before that time, while in the XXV<sup>th</sup> pottery scarabs became common. These can hardly be put long before the great quantity of head scarabs made at Naukratis in the XXVI<sup>th</sup> dynasty, which are clearly a Greek adaptation of the Egyptian type. These considerations seem to fix these to the XXV<sup>th</sup> dynasty, when similar coarsely moulded scarabs were being made (*Scarabs*, 25 A, 20—22). The smaller one, 305, has Harpocrates on it, and may be of the XXVI<sup>th</sup> dynasty. A figure of Bes is incised on 1122 (XVI), and a head on 959 (XIV) and 469 (XI). A head of Hathor is on 798 (XIII, XXIX) and 1039 (XV).

The uzat eye used in the IX<sup>th</sup> dynasty (pl. V, 395) became a favourite form of inscribed amulet, from the beginning of the XVIII<sup>th</sup> dynasty (*Scarabs*, 18. 2. 15, 38). It is sometimes oval as here, 306, and on 575 and 1491; sometimes square in an electrum frame, 803; sometimes of the outline of the eye, 889. The baboon is carved in the round in the XII<sup>th</sup> dynasty, 173; in relief on 307, 1007, 1238 and 1418; and holding a cord of dates on 308 (see Brit. Mus. 1883). Also see *Scarabs*, lvii E. A lion recumbent is on 832, and couchant on 1096. Two jackals of Upuat are in the round, couchant on 1042, of silver. A hippopotamus recumbent is in relief on 1397 and 1520. A mouse is in the round, on 1308. A gazelle is in relief on 309, 310, pl. IX, on 1263, and on 1379. A hedgehog is on 484 and 764, pls. X, XIII; these seem to be later than a hedgehog of Aohmes I (*Scarabs*, 18. 1. 7), and that of Senusert II here, pl. XXIII, 12. 4. 16. A ram's head is carved as a back in the VI<sup>th</sup> dyn. pl. V, XXVI, 322. It was also a favourite form for blue paste amulets of the XXVI<sup>th</sup> dynasty, 311. The cat catching a mouse, 312, is probably of the XIII<sup>th</sup> dynasty; a cat and kitten bears the name Schetepabra-onkh of the XII<sup>th</sup> dynasty (*Scarabs*, XVI. T.). A cat couchant, with head turned, is on 391, of XII<sup>th</sup> or XIII<sup>th</sup> dynasty.

Birds were a favourite form on the back; 314 is well cut, much better than its front; 315 is also in relief, 316 in the round, moulded. Another is drawn, 1326 (XXX). On 317 are two birds side by side, also on 1376. Fish are figured on the backs

of 593, 964, 986 and 1297. Two crocodiles in the round are on 1071. The uraeus is on 318. Frogs are in the round on 320 (IX) and 1214; also four together on 319. Four scarabs are joined in 321. The imitation of metal jewellery is seen in the knots 322, 323, and the red boss surrounded by a green border, 325. Seals with loop handles on the back are not uncommon about the XXII<sup>nd</sup> dynasty, such as 1031 and 1511. A cup form with a small loop, is 960. A longer conical form is of Syrian origin, as the seal of Anaitis 1085, and those figured at the end of the button series 289—292. A bell-shaped seal is of the VIII<sup>th</sup> dynasty, pl. V, 377, 389.

## CHAPTER VII

### GEOMETRICAL SCARABS WITH SIGNS AND LOTUS.

29. IN a previous chapter we have dealt with the scarabs on which the geometrical design is the more important part; here we note those on which the signs are the main subject.

An actual clay sealing, with a simple four-scroll scarab, is in 326; the long and flat form of the sealing shows that it secured the cord which passed around a letter. The great mass of clay sealings found at Kahun (*Illahun*, ix, x, *Lahun* II lxiv, lxv) were from boxes and bags. The late sealings are nearly all from letters, and were only just large enough to take the impression (*Scarabs*, lviii). Similar clay sealings were used in other countries, as seen in those with foreign impressions found at Memphis (*Memphis*, III, xxxv—xxxvii).

The use of signs with scrolls was rare in the earlier half of the XII<sup>th</sup> dynasty. 327 has the early circular spirals, and XII<sup>th</sup> dynasty back. 347 has the large bold spirals, as of Mentu-em-saf and Senusert I (*Scarabs*, XI E, 12. 2. 1). 349 A has the finest kind of spirals, with lotus between. These are the only examples early in the XII<sup>th</sup> dynasty. In the latter half may be put 345, 348, 349, 355, 356, 361 by the style of the front and the back type; 353, 359, 363 are probably of the same age by fronts, but the backs are not known so early. The ladder pattern of the legs puts 331 and 335 to the mid XIII<sup>th</sup> dynasty. Probably most of the others are of the XIII<sup>th</sup>; 351 is hollowed and therefore probably of the XIV<sup>th</sup> or XV<sup>th</sup>, though from work it might be of the XVIII<sup>th</sup>. The cross patterns 369, 370 are of the XVII<sup>th</sup>.

327 reads simply "excellent life." 328 has a peculiar scroll work, oval scrolls at the side linked together top and bottom, and a single S scroll loose, above and below. It reads *Nesut bati nefer thetet* "the good king guide thee." Thetet was the name of the scorpion who guided Isis; evidently the seven scorpions were the seven stars of the Great Bear, two behind, two at the side of Isis, and three leading, one of which was Thetet. But here the scorpion would not be applicable, and the root of the name *at-hit* "to lead" is the meaning, and *tu* "thee." This is also the reading of a well-known type, 777. The signs *Ra-nefer* on 329 and 333 are often found on scarabs which are evidently of different ages (*Scarabs*, 24, pl. XX), and none of which belong to the V<sup>th</sup> dynasty king. They seem only to be an adoration of Ra. 331 is from Retabeh, and the ladder legs put it to the XIII<sup>th</sup> dynasty, which is late for the linked S border. The sign in the middle is unknown, but seems to be imperfectly repeated on 332. It occurs in the Ist dynasty, *Abydos*, I, xlvi, 5. The scarabs 337—339 (and Cairo 36415) are evidently from one maker; they read *neb men em ra*, the uraeus being put for *ra* on 337, "the lord is established in Ra." On 340 is "Ptah of most excellent life," 345 reads "may the ka increase," the family spirit being multiplied in its descendants. The great temple, or *uabti*, is apparently written with the *uas* sign, which is known also to read *uab*, on 346, *per ne uabti*. 348 reads "flourish the excellent life." The duplicated signs on 349 show the superlative wishes, "most stable, most alive, most excellent"; and on the succeeding scarabs to 355 are similar superlatives. On 360 is the *ra-ne-ra* group, common at this age, as on 335, 342—344. It seems from the irregularity of it that this is ignorantly written, and so may be mere blunders; it has been taken as reading "Ra is of Ra," self-created; but it is probably a blunder for Erdara, "Ra gave," a frequent type of theophoric name in the Middle Kingdom. 361 is an unusual and interesting group. Two lotus flowers with knotted stems are above and the same below; the ends of the stems form each an oval spiral; in the midst is Horus on a stand, and *ka* on either side, referring to the kas of the god. 363 bears the *shen*, sign of totality, repeated. The figure of the cross and diagonals in relief, 368, is very unusual. The other cross patterns are not rare. The cross pattern 374, like 1527—1528, is from Yehudiyyeh, of Hyksos age.

30. Two lotus plants begin the series, upon dark green jasper (375) and amethyst (376); from the materials we must assign these to the XIIth dynasty, but they show a much more developed form of the design than we know at that age. The style of work distinctly agrees with the early date.

Next is the series of the lotus plant and papyrus tied around the *sma* sign, the emblem of union of the two lands. 386 A is probably before the XIIth dynasty. The style of the backs of 377—378 is that of the XIth and XIIth dynasties; the work of the fronts is closely like that of Senusert I (*Scarabs*, XII, 11, 12), and the composition like that of Antef V (11. 7. 6). With these goes 385. Later in the XIIth dynasty are probably 379, 380, 387, 388 (the latter two also by the backs), 391, 408. Those from Kahun, 394, 409, 418 and 430, are probably of the XIIth—XIVth dynasties. 381, 382, are coarser, of the XIIIth dynasty, the latter dated by the back. In the XIVth—XVIth dynasties may be placed forms like 383, 384, 389, 393, 427, 429 (all dated by the backs), also 395 and 428. On 388 A the *sma* is crowned with feathers. 412 A is probably before the XIIth dynasty, by the *nebti* base, and hard stone. 423 is hollowed out and glazed inside; it is therefore probably about the XVth dynasty, but the work is good; it represents a bunch of lotus flowers (? a root, or held in a fist) and two eels, a unique subject. The style of the pottery scarabs, 426, 433, is like some of the XVIth or XVIIth dynasties, see buttons, no. 263. 416 is early in the XVIIIth dynasty, see *Cem. Abyd.*, II, xxxvii, B 12 N. Of the XVIIth or XVIIIth dynasties we may date 386, 390, 396—400, 402, 403, 407, 412, 414, 421, 431, 432. 403 A, pl. VI, has a peculiar back, with a line at the side of the wing, bent square at the top: this feature, and the general type otherwise, is like the scarab of Assa (5. 8. 4), and thus the triple lotus goes back to the Vth dynasty. The resemblance is so close that the two scarabs must be due to one cutter and one year. 424 by both back and front is about the XXVth dynasty. Some from Naukratis, 405, 406, must be of the XXVIth. A few remaining examples cannot be dated.

As regards the classification of the designs, 377—390 have the *sma* as a middle with the plants tied round it; 391—409 have the triple stems and flowers, sometimes with others at the sides; 410 to 414 is the single flower; 415, 416 the flower and

two buds; 417—422 various forms, the *onkh* taking the place of the flower on 421; 423—433 uncertain plant forms, the last four radiated.

#### *Groups of signs.*

31. The difficulty in dealing with this class is to distinguish how much is due to intentional meaning, and how much is due to merely ignorant variations. Looking at the interminable variety of position of some half dozen common signs, the duplications to which hardly any sense could be attached, and the known degradation of the period to which these belong, it seems unreasonable to suppose any exact meaning for them; they must be regarded as mere collocations of signs supposed to have a beneficial or magic value. 437 A has an unusual back with 19 small scarabs. It is possible that during the Hyksos period no good Egyptian would wear the names of the usurping kings, and as there was no native king, the only resource was to make vague imitations of royal scarabs with nonsense forms. To this position must be assigned nearly all between 434 and 545. Those of later periods are 455 XVIIIth or later; 457—459 probably XIXth or rather later, by the back, 460 still later, XXIInd by the back; 470—471 are fixed to early in the XVth dynasty by the style of the scarabs of Antha and Khyan; 478 has ladder-legs, and would be therefore XIIIth—XVIth dynasties, yet the style of it is like the XVIIIth dynasty (*Scarabs*, XXIX, 132—133) and it points to the ladder-pattern being used as late as that; 481 is probably late; 484 with hedgehog back, is of XVIIIth dynasty; the *uzat* roundels, 513—515, are of XVIIIth dynasty; 513 has the *uzat* eye and the *amakh* eye of the hawk together. 461 A may be of a Neferkara king of the VIIIth dynasty, and 461 B may be of Ra-kho-hetep Sebekhetep VI. 464 A is a cylinder of the Hyksos period, and 464 B of about the XXVth dynasty. 506 A is a limestone stamp. 512 A is of fine work in green jasper, from Sedment, not later than IXth dynasty. 544 A is of coarse blue faience, found with 88 A.

32. Coming down to the XVIIIth dynasty, there are the two plaques with similar backs, see pl. XXIX, reading *onkh ne onkh* "life to life." The back of 547 is prismatic; the front reads "beloved of Mā-ot," the style is like that of Amenhetep I. 536 has disconnected signs. The *usekh* collar appears on scarabs under Amenhetep II (*Hist. Scarabs*, 1096) and probably to this date should be placed 548,

660 (back as Amenhetep III), 1275 and 1276. On the latter three Amen-Ra is named.

The sistrum was especially the emblem of Hathor, also of the Delta Hathor, Nehemouayt, and in late times of Bastet and Isis. Here it probably always refers to Hathor. It occurs on scarabs of Tehutmes III (with two cats, *Scarabs* 18. 6. 27) and Tehutmes IV, 18. 8. 6. Of the examples here, 1055 is of about the XIIith dynasty, by the work, back and ladder-legs. 551 is of Tehutmes III by the work; and 317, 549, 550, 552, 553, 1204, 1365—1367 are from that king to Tehutmes IV; 1122 may be rather of Amenhetep III.

The *hes* vase and lotus, 554, is in carnelian, finely cut and polished, of the style of Hatshepsut. The *hes* offered by the sphinx, 558, is characteristic of the XXVth dynasty, see others under the sphinxes, 819—821 (see *Scarabs*, 25. 3. 1, 19; 25. 5. 4; 26. 1. 17, 25). 559 bears the bee with the crown of Upper Egypt, above *nefer da neb*. On 560 is the winged sphinx, with an uraeus, which is usually of late date, see 829—837. 561 may read "Ra, Shu, and Mæot (the two children of Ra) all excellent." 562 is probably of the XXIIIrd dynasty, by the uraei attached to the sun. The baboons adoring the solar bark, and the obelisk of Amen, on 563, are of the XXVth dynasty by the back; see also 841, under baboons. 565 reads *amakh dega ra* "may the devoted behold Ra"; see another example, 650, both of about the XIXth—XXth dynasties. The large rude pottery scarab 567 might be read "good things and food (*onkh* 'vivers') be given by the good goddess (Rannut) to the king," or "to the ka," if ever the homophone of the bull was used for the ka. The cartouche with feathers, 570 reads *heter ne neb* "association, or companionship, of all"; it might be a seal of some social or business union. 571 is a civic scarab *seha ne Men-nefer* "cause Memphis to lead." 575 is the same as 1220, see also 1437—1438. On 576 is Ra with uraei (of the XXIIIrd dynasty, above the upper and lower crowns. A class of scarabs of blue pottery with rope border, as 578, 672, can be dated to the XXIInd dynasty by one of Pamay (*Scarabs*, 22. 8. 6); another is published, *Anc. Eg.* 1916, p. 29, 58.

A very rare Astarte scarab is obscured in 586; it reads *morat* with the feminine determination; *morau* is a charioteer, so this is "the female charioteer," which must be a title of Ashtoreth, who is represented driving a chariot. The small late scarabs

may perhaps have definite meanings, such as 575 "live in all truth," on 591 "truth in all good," or 590 "content for all things." 593 reads *hen khensu* "servant of Khonsu." The blue paste scarabs 594—596 are of the XXVIth dynasty. 598 appears to be a Boeotian shield, known also from Mykenaean times. The hand, 599, is often found on scarabs; it means "to give the hand," "to help" (LEVI, IV, 196), and hence is used as a prayer for help, see 1066—1067.

## CHAPTER VIII

### INSCRIPTIONS.

33. THE previous groups of signs are mostly of very doubtful meaning, in this chapter the more clear and full inscriptions will be considered, beginning with the XIIth dynasty.

The finely cut scarab, or rather ovoid, in green jasper, 600, bears the name Un, probably the god Un, named in the Book of the Dead, who with the epithet *nefer* was *Un-nefer*, the good being, identified with Osiris. 601 may be read "the eye of Horus (sun) rises excellently." 602 is probably a private name scarab, apparently of an official of the south named Sems, meaning eldest son or heir. 603 is well engraved, apparently reading the title *am merti udeshert* "the pilot Udeshert." 603 A has Yu, a woman's name of the XIIth dynasty, with which date this blue paste agrees. 604 is a symmetrical type with scrolls down the middle which is very unusual. 605, 606 are both from Yehudiyyeh, and variants of one type; they differ so much that the original sense is quite uncertain.

A civic scarab, 607, reads "satisfaction of heart living at Memphis," arranged symmetrically. The group 608 to 620 are all variants of one type, and all more or less degraded. It seems originally to have read *er da ne Her amakh* "having given to the king devotion"; this is most complete on 609. 608 is the most interesting, with the two crowned winged sphinxes guarding the "devoted to Horus," the king. This is from a cast of a scarab which was lent to me.

The scarabs 622, 623, reading "Lord of all countries," are of Amenhetep I, see *Scarabs*, 18. 2. 41. 623 A has cartouches blundered, a group of Isis and Horus in papyrus grove on the back. 624 reads "Ptah, lord of truth," with the name of Amen Ra on the back; it is of about the middle of the

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XVIIIth dynasty. 625 is a difficult reading, possibly "Horus of Pe" (Buto) or "he who is over Pe." 625 A is an artist's title of exquisite Old Kingdom work.

34. Various royal scarabs that were not of importance have been left in the groups belonging to known places, as their value lies in showing the local styles. These are 627 from Mazghuneh "Men-kheper-ra, lord of Epiphanies in the temple of Amen." From Koptos 1242—1256 of Tehutmes III, 1257 Tehutmes IV "smiting all lands," 1258 Amenhetep IV beloved by Horaakhuti, 1259—1266 Menkheper-ra of uncertain date, 1267 Khmeny. From Gurob, 1368 Sety I?, 1370—1371 Tehutmes III. From Memphis 1447, Tehutmes III, 1448 Amenhetep II, 1449—1457 Men-kheper-ra of uncertain dates, 1458 Sä-amen. From Lahun 1505—1507 Tehutmes III. From Yehudiyyah 1547—1548 Tehutmes III, 1549 Amenhetep III, 1550—1551 Sety I, 1552 Ramessu VI, also 1553?, 1554 Men-kheper-ra. 628 is a fine green scarab of the time of Tehutmes III in gold setting, found with 659 at Kahun. It might be read "may the creator sustain," see 661. 626 A reads "Intendant of the house." 628 A is "Ra guard of life eternal."

35. 629 is minutely engraved on both sides of an oval, set on a bronze ring. It is not distinct, and what can be seen is shown in the copy pl. XXVI. It might be read (1) "..... (2) established at the rising of Ra as the leader of Egypt, (3) Say thou to Amen be there behind (4) for protection in my going; (5) Oh Amen ..... (6) may I find in my heart (7) that which I ought to do."

630 and 1377 bear an inscription of which nine examples can be compared here in pl. XXVI. The reverse of 630 (pl. VI) shows it to be of about Amenhetep II. Some are more complete than others. The first clause is *nem hetem ab* "Shall not pass away—or be annihilated—the heart"; then *up er nesuti udeb her per Amen* "may it be opened—or directed—by the king to go round in the temple of Amen." Whether this refers to this life or the next, depends on whether the prayer is that the heart shall not pass away in its interest, or shall not be annihilated in the judgment. A different formula of the same type is in FRASER, *Cat. Scarabs*, 448.

631 reads *Entek zedek bah shä Amen onkh bah em nezem het* "Thou art he who establishes thyself at the inundation of the pool of Amen, living in the sweet inundation of the canal."

632 has Ra nefer in a cartouche, but the only connected meaning is "Amen king of the north."

633 is a prism inscribed on all sides. It is not clear owing to extreme concision, but it seems to read (1) "Amen Ra the excellent, fashioning (lit. weaving) the acts of the king, grant thee to be justified, (2) in entire (*shen*) protection of Osiris, Isis, Uzat (Horus), Ptah and Tehuti in double protection, (3) before all making (oblations?) to Mäot making all watching to Tehuti. (4) Protect life, Oh Neit, chief of Sais."

634 reads "Amen Ra, king of the gods, lord, come, behold, go round about, upon the winds." A duplicate is in the Golenicoff collection.

635 is obscure at the base, but another example (Vienna) shows clearly the plants of south and north. It is a civic scarab reading "Memphis mighty eternally, mistress of south and north." 635 A reads "Ha-ka-ptah in festival."

36. 636—637 is a common type of child-bearing amulet, with the names of different gods, see pl. XXVI. 636 reads (vertically) "A child by Pakht lady of increase (*mesmes*), Ptah giving strength." 637 "A child by Horus, Ptah giving strength"; the variants on this are, "A child by Horus lord of increase" (WARD, VII, 342); "Ptah giving strength" (FRASER, 438, 439); "Ptah giving strength and stability" (*Anc. Eg.* 1916, p. 27, 40); "Ptah giving strength in Memphis" (NEWBERRY, *Scarabs*, XXXIX, 33). On 688 is the wish "A child by Seti satisfy the heart." In Aberdeen is a scarab with "A child by Ptah ..." The *m* is apparently an initial letter, and *mesmes* is the most likely word to be intended.

The phrase *Er-da-Ra* is common on scarabs about the XIIIth dynasty, "Ra having given," or "given by Ra," Heliodoros. These are generally small, as 638—644, the latter on a bronze ring.

37. On 645, 646 it seems best to read *dega hez Ra*, "beholding the brightness of Ra"; but it might be that *hez* is here used for *su* "he," as in the enigmatic writing (*Anc. Eg.* 1916, 25), and if so it would be "May Ra behold him." The boat of Ra is a very usual sign. 647 reads "May Ra lead (*seshm*) the excellent king." 648—649 read "Ra mighty of monarchy." 650 see 565. 650 A "Devoted to beholding Ra." 651 reads "Ra of the double council hall" (*seh*). 652 appears to read *Ra-n-kt-n-demz-neter-heri-heh* "Ra adore thou, who of the whole of the gods is above millions." A slight variant of this is in the Amherst collection (NEWBERRY, *Scarabs*, XL, 29), and a parallel form in the

Golenicheff collection. 653 reads "Ra lord of beauty," and 654 is the same blundered.

Another civic scarab, 655, reads *Ra-men-nefer-shen* "Ra is round about Memphis." The injunction not to fear is often found, as on 656, "Behold Ra and do not fear." Two more civic scarabs, 657, 658, have the prayer "Establish the city beloved by Ra" (Heliopolis) and "Establish the city beloved by Amen" (Thebes).

We now reach the commonest class of inscriptions, those to Amen. Many have simply the name of Amen Ra (659—667), accompanied often by a lotus bud (661—665). The bud is named *nehebt*, and it seems likely that it is used here as a word sign for *nehebt*, to sustain or assist. In the excessively compact style of framing scarab motives, to gain a whole idea by a single line round the edge would be a stroke of art. In these we should then read "Amen Ra sustains." It may be that the frequent sign of the lotus bud on early scarabs is with this same idea. 668 reads "Amen Ra, excellent of praise, hear the offering." 669 "Amen Ra the living." 670 "Amen Ra granting life." 671 "Amen Ra" on a lazuli square, with two lotus flowers crossing a *nefer* on the back (pl. xxx). 672 we have noted as of the XXIInd dynasty. 673 "Amen Ra who is over the countries, sustains." 674, 675, 678 are blundered. 676 reads "Amen mighty of bows (weapons)"; this is of hard blue paste of about the XXIIInd dynasty. 677 reads "Behold Amen Ra the lord." See also 1274—1287, 1378—1388, 1461—1473, 1509—1511.

Some wish scarabs, 679, 680, have been read as "Establish thy name, create a child for thee"; it may be however that the obelisk and oval read Amen, as the obelisk alone reads that, and the oval with *n* in it reads the same, so that it may be "Amen create for thee all children." 681 is in favour of the first reading, "Establish thy name and create for thee sons, Oh Amen." The lock of hair is often used for *sđ* "son" in late writing.

682 reads *Un em apt* "He who exists in Thebes," i. e. Amen. 683 is difficult to read, and must be compared with *Recueil*, XXXVII, pl. III, 107—108. 684 is a reflex expression, "loved by Isis, she loves."

The jackal, though never used for Anubis on scarabs, appears as guardian in some instances, such as 685 "Ra guardian of the place of offerings" (*khet*), and 686 "Ra the splendid, guardian of the king's palace." See also 785—786, the guard

of the enemies. 685 A may read "Upuat open a good year."

687 may represent Bastet holding the *sđ*, as protector. 688 "A child by Seti satisfy the heart" (pl. XXVI) has been noticed with 636—637. 689 reads *amakh em apt* "devoted in Thebes." In 690 the *amakh* sign, the falcon's eye, is a complement to Horus the falcon, reading "Praise Horus who created the king, praise Tehuti." Horus, as the falcon god, is often figured, with one or two other signs, as on 691—695. 696 is a very rare bronze scarab; the *a* here, and on some other scarabs before the names of gods, is probably short for *adu* "glorify," "Glorify, or adore, Horus"; see 800 "Adore Ra as creator."

The series of protective scarabs, naming the protection, *sđ*, of different gods, is from 697—703. 697 "Horus the lord as protection." 698 "Khensu as protection." 699 "The living king as protection." 700 "I am Mut, intercessor (*asti*) for thee as protector." 701 "Ra, Nubti, and Bast, give protection." 702—703 "The lord of setting (Ra) as protection." 700 "Satisfied by the protection of Hathor." 703 A has royal titles and "Isis the great and Horus lord of the festival." 703 B is a clay sealing "Horus the great, he says every day..." from a papyrus, seal of royal letters? Tehuti appears on several scarabs, 704—707, 1049, 1545. On 704 is Tehuti between uraei, *kh* for *khy zdzä res meh* "high of head in south and north." 705 "Glorify Tehuti lord of Khemenu" (Hermopolis). 706 "Praise Tehuti." 707 is obscure; it may name Tehuti, Harpocrates, and Rennut, the latter written in a peculiar way, *r-nut*.

"Shu son of Ra" is a common type of scarab, about the XXth—XXVth dynasties, 708—709, 714, 1291. Also the synonym "The good one, son of Ra," 710, 711, 1292. On 712 are named Ra Horus and Shu or Mäot. 715 reads "Mäot daughter of Ra," and 716 "Mäot protect her."

Khensu is occasionally named, as on 698, 717, 718; 717 reads "Swift as Khensu" (*khakh*), 718 *khensu nefer mäot*.

Uazet occurs in the name Peda-uazet 719, and in the interesting XIIth dynasty scarab 720 with the sign of "the nome of Uazet of the south," that is the Xth nome, rather below Ekhmim on the western bank. 721 names Nekhebt, the snake goddess of the south, *nekhebt pekh(r) neb* "Nekhebt surrounds, or guards, all." Also see 1056—1059.

Bastet is often named 722—731, 1293—1294. 722 is of slate, "Bastet lady of the land," with the reverse of the Horus falcon, pl. xxx. 723 is of fine work in black porphyry, reading "Bastet make protection of life"; this formula occurs elsewhere (*Recueil*, XXX, pl. III, 76—77), and also with Amen (R., XXX, 79), Isis (R. 75), Hathor (R., 80), Khensu (R., 26, 81), Ra (R., 74, 78), Nefertum (R., XXXII, II, 88) and Uzat (R., 91). 724 of blue pottery is from Gurob, reading "Adoration (*au*) every day from the servant of Bastet"; but 2255 in Brit. Mus. seems to be a better form of this, reading "I am the servant of Bastet," of Shashenq III by the style. 725 reads "Bastet loved by the lord loves the lord." 726 is "Bastet the hidden lady of Pa-bast." 727 "Bastet." 728 "Bast lady of the city." 729 "The gift of Bastet." 730—731 may refer to a king's name (*Scarabs*, LIV, M 1, 2), or to the cat of Bastet.

The *ment* bird, 732—734, is the sacred dove of Astarte. 735, 736 may have the serpent Rennut, goddess of harvest, see 1076, 1407. 737—743 are all obscure in meaning. 744 reads "May the inundation bear food to the *ka*." 745 has the sun and lion of Psemtek I, and "truly praise" or "praise Shu and Mäot." 746 "Ra, Shu, lord." 749 is another of the inscriptions reduced to initials; it may be *ho* adore, *khy* with house determinative, the heavenly dwelling.

A class of delicately engraved scarabs, often on stone, belongs to the XXVIth dynasty. 750 reads "Servant of Horus, Neit, and Isis"; 751 "Servant of the lord of Khemenu," Tehuti; 752 is of Dakhnemu, "the gift of Khnum," chief of the guardians; 753 is simply *f*, for *fedu* "four," with strokes after it; 754 reads *Neb-hetep sđ* "The lord of setting (Ra) protect thee"; 756 is "Life every day" or always; 757 is *hetep nefer* "Excellent satisfaction"; 758 is uncertain whether the two feathers refer to the two children of Ra,—Shu and Mäot, or form the superlative *mäoti* "most truly," either "Ra is most truly excellent for all," or "Ra, Shu, and Mäot are excellent for all."

The *hes* scarabs seem to refer to praise, and not to *hes* as meaning a deceased person. 759 is "Praise the appearing of the golden Horus" or the victorious Horus; 760, may be "Praise the king Horus in manifestations"; 761, may be "With praise of the king by the sistrum," compare the princesses, praise of Senusert in the tale of Sänehat; 762 "Praise the king in the northern palace"; 763

"Praise Mäot (?) in the palace"; 764 may be read "The palace of the praised king protects," for the hedgehog back see pl. xxx; 765 is "Praise the king in the palace"; 766 "The ... king is praised by the city"; 767 "Praise the king of the Delta."

The group 768—772 is a difficult class to understand, see pl. XXVI. They have been attributed to king Pamay, but that is certainly wrong. A comparison made by Mrs. Grenfell must be accepted, as showing that the bird on a scarab published in NEWBERRY, *Scarabs*, XL, 31, must be read in the sense *kheny*, "to fly or flutter," as in the parallel passage fully written in the text of Nekht-Min (*Recueil*, XXX, 107). This bird on the scarab can hardly be taken differently to the bird on the group 768—772. Another connection pointed out by Mrs. GRENFELL (*Anc. Eg.* 1916, 25) must be considered, that the *hez* crown was used in enigmatic writing for *su* "he," or "him." With these values, used elsewhere, this group may be read as two vertical columns, thus:—768 "Like Isis (may he) fly"; 769, 770 "May he like Horus fly"; 771 "May he like Bastet fly"; 772 "May he like (Ra?) fly"; 773 "May he be beloved by Horus and Tehuti." Also in FRASER 441 "Make him fly like the gods." These readings would thus certainly refer to a future state.

The royal titles are *nesut bati* 774, 775, the former a fine green paste, the latter blue glaze; also *neb taui neter nefer*, 776. See *nesut bati* 1474, *nefer bati* 592, and *onkh nesut bati* 1136. 777 reads *bati athi tet* "the king lead thee," as 328. On 778 is mentioned the very rare goddess Merti, the personification of the two uzat eyes, *bati ne merti sđ* "the king, of Merti the son." 779 bears a figure crowned with the bark, probably the king or Ra. 780 bears the common title *nesut rekh* "known to the king." 781 is *hati khet nefer* "principal good things." 782—784 are *khet neb nefer* "all good things."

The jackal as guardian, seen on 685—686, is on 785—786 the guard of prisoners or enemies. The usual representation is as on 786, guarding the "nine bows," and the same is on a large scarab in the Golenicheff collection.

A civic type is often found, 787, "all going of the heart for Thebes;" going of the heart is an expression for desire, "all desire for Thebes." See NEWBERRY, *Scarabs*, XXXIX, 3, where are the parallel types 2 "all going for being under (*m*) the king," and 10 "all going for being under protection"; *m* is used here for being under, or sub-

ject to, as in the Pianky stele "under the shadow" of the king. 788 reads *Ra men nesut em ta neb* "Ra set up the king in all the land."

790 reads "gold offered for Ra"; and 791 similarly "gold be given for offering to the lord." 792 is for a devotee of Tehuti, *Sheps em Unt merer* "He who loves the noble one in Hermopolis"; this is beautifully cut on green jasper. 793 seems to read *unek em apt ma ra* "be thou in Thebes like Ra." On 794 is *degā bent em neteru* "behold the daughter among the gods," that is Māot daughter of Ra; the breast is here used for *bent* "daughter," the breasts being termed *benti* "the two daughters."

797 like 702, 703, 754 refers to Ra as the setting sun in peace (*hetep*); *Ra neb hetep kher onkh nefer* "Ra lord of setting possessing excellent life." 798 reads *em shemsi Mut onkh* "in following Mut is life"; on the other side is the head of Hathor (pl. XXX). 799 mentions a very rare god, Sedem of Dendereh, the god of hearing; it is finely cut on lazuli.

On 800 there is the same abbreviation of *a* for *au* "adore," as on 696; *au Ra em kheper* "adore Ra as creator." 803 appears to read *se hetep kho ar neb s.* 806 reads *resh ab* "joy of heart."

## CHAPTER IX

### ANIMAL FIGURES.

38. Sphinx 808—824. The sphinx in Egypt was a personification of the king, and was therefore male in such cases. It is rare to find a female sphinx, as on 808, probably of the XIVth or XVth dynasty; two others are published, NEWBERRY, *Scarabs*, XXV, 7, 10. 809, 810 are probably of the same age; the latter has a sphinx, a kneeling figure, and two uraei.

811 looks like the work of early times, yet it reads *Ra-men-māot* (cubit on end); but it would be difficult to credit it to Sety I. Perhaps he took the name of an earlier king; and there is a king of the XIIIth dynasty with imperfect name in the Turin papyrus, 45, reading *Ra ... māot*, and no. 85 is *Ra-men ...*, so this may belong to one of those kings. 812 is of good work of the XVIIIth dynasty. 813—814 are two impressed silver plates from one die, with a sphinx and Hathor head and uraei; they are backed with a flat plate, and have been the bases of silver scarabs, still showing traces of the legs soldered on. 815 is the ram-headed

sphinx of Amen Ra, and before it the title *heq heq* "prince of princes," representing Ramessu II, see *Illahun*, XXIII, 37. 816 bears a sphinx as "king of south and north." On 817 is a crowned sphinx offering Māot, a vulture and *nefer* behind it. A class of coarse deeply-cut scarabs, as 740, 818, 1123, 1205, 1264, 1265, 1394, 1512, is probably local work of some place in Upper Egypt; they may begin as early as Sety I (*Scarabs*, 19.2.13), and the style continues in the XXIInd (22.1.9, 10), XXIIInd (LI, A) and XXVth? (LIII, Khmeny 16). The sphinx seated, looking back, 1295, is of about the XIVth dynasty; it is a very rare form.

The sphinx with *hes* belongs specially to the XXVth dynasty (*Scarabs*, 25.3.1, 19; 25.5.4; 26.1.17, 25) but 821 by both back and front seems to be of the XIXth dynasty, and 819, 820 might be as early. The very rude work of 822, 823, 825 seems to belong to the XXIIInd (*Scarabs*, 22.9.3; 23.2.1); 824 is like Psamthek 26.1.25, and the two sphinxes might refer to a co-regency of an Ethiopian and a Saite king. 826 and 828 have falcon-headed sphinxes of Mentu, and 827 is a rough blue paste of Naukratite work.

The winged sphinx is a later idea. The earliest is 829, which may be of the XXVth dynasty by the rope border (*Scarabs*, LII, Pianky II, and 25.5.6); this is cut in fossil wood, the only example of that material for a scarab. 830—833 are all blue paste, probably from Naukratis. 834, 835, are also of XXVIth dynasty. 836 is of beautiful early Greek work, an ostrich and a female sphinx seated with raised paw; it is of hard green paste, faded. 837 is of blue glass, probably of Persian period and influence.

39. The ape and baboon are often met with on scarabs, as on 839—846, 1296—1297. 839 is hollowed, and therefore about the XIVth—XVth dynasties. The curious style of the apes on it is much like those on a scarab in the Golenicheff collection, which bears also three large foreign signs, a spear, an axe, and what might be a double axe. The heavy hair and pointed nose of the baboons on 840 mark the *Papiro* in old age; on 841 are two baboons adoring the obelisk and Ra above it, see also 1296; the head of the obelisk is unusually wide, perhaps to mark the gold capping. 842 shows one baboon before an obelisk. The baboon is associated with the *nefer* sign, adoring it on 843, holding it on 844, 845, with the name of Bastet above, a not uncommon type (LANZONE, *Diz. Mit.*,

LXXXIV). On 846 are four apes round a tree; sometimes apes are figured climbing, as on NEWBERRY, *Scarabs*, XLII, 28. The goose and ape are on 1297.

The horse is often figured, from the XIXth to the XXIIIrd dynasty. On 847 it has the royal titles over it, *neter nefer neb tau*, blundered on 848, and *nefer* in front. *Nefer* was the word for a young horse, so that is simply the name of the animal; but these, and other examples with royal titles (*Recueil*, XXX, ii, 83, *Rendiconti Acad. Lincei*, XVII, p. 21, fig. 48) have raised the idea that the horse is an emblem of the king. On 849 the horse is "the gift of Bastet," the reverse of this plaque is flat, with a blank cartouche incised. 850 has the word *nefert* for a filly.

The bull on 852 is finely wrought, of the XVIIIth dynasty style and back. 853 has the Hathor cow, with *onkh* above. The bull's head on 854 is a protective emblem from prehistoric times, found with other figures on 856, 1066, 1067.

The ram on 855 is of fine work, on schist, now white.

The hare is usually a sign of the god Un or Unnefer (600, 682—683, 793, 856, 857, 1299, 1300). The connection with Bastet, 857, is not known elsewhere.

The hippopotamus was very popular as Taurt, the "great female." The animal is the subject of 858, with the protective bull's head (see 854) above it, and two uraei; below are the winged scarab with two uraei. 859 has the crocodile above the hippopotamus, and the latter is alone on 860. Taurt is represented as early as the XIIIth dynasty (1301, dated by back), and is very usual in the XVIIIth (861, 1398). The type with the Hathor cow is probably of the XXIst or XXIInd (863, *Anc. Eg.*, 1916, 29, 63).

Deer of various kinds are a common type (see LANZONE, *Diz. Mit.*, LXXXIV). Judging by the horns, the oryx is represented in 864, 866, 867, 871, 872, 1399 and 1400; the addax in 865, 869, 874, 875?, and 1513; the ibex in 309, 311, 865, 868, 870, 873, 964, 1138, 1302, 1303, and 1555. (The best type figures of these deer are in *Medium*, XIV, in the order *oryx leucoryx*, *addax*, and *ibex* or *Capra Nubiana*.) According to the style and the types of the backs there were two main periods of the fashion for desert animals; to the XIIth must be put 875, as it is a rounded mid-piece, to the XVth 866—868, 1399, 1400, or XVIth 1138, 1555, these

are of the first period. There are few in the XVIIIth (865, 869), or XIXth (873, 874, 1302, 1513), as compared with the profusion of other types then. The second period when deer were prominent was in the XXIst (870, 871), XXIInd (864, 872) and XXVth (1303). 865 is remarkably minute in work, above two lions and a lizard, below an ibex and an addax with cartouches of Ra-men-kheper; this appears to be Tehutmes III, as such delicate work could not be placed after the XVIIIth dynasty (compare *Scarabs*, 18.6.4, 27, 41). This whole class seems to belong to one school, at some city on the desert border, but as these scarabs are spread in both south and north we do not yet know the centre of work.

40. The lion is more usual in the early period; 876 A is of the IXth dynasty, and 876 B is also early. 877 of the XIIIth dynasty (compare 174); 200, 876, 878—880, 1139, 1140, 1304 of the XVth or XVIth dynasty; 881, 882, 884, 1137, 1395 of the XVIIIth; 1305 of the XIXth; 883 of the XXIst; 885 with a face reverse as 302, of the XXIIIrd; 886—891 of the XXVth. Thus the familiar period of the lion was before the XVIIIth; in the XVIIIth and after, it was of a more traditional and symbolic usage. This points to the lion having been largely driven back owing to the Hyksos and the XVIIIth dynasty love of hunting. The lion and crocodile are together, 879, 880; the lion and scorpion, 881; the lion and uraeus, 1304. The two lions belong to about the XIIIth dynasty, 200, 1139. The two foreparts of lions joined, 882, refer to Shu and Tefnut, and the signs *ne Ra* are added to make this plainer. The lion and sun became a common design after Psamthek I, especially on the little paste discs and scarabs of Naukratis, 887—891.

On 892 is a genet or linsang, shown by the length of the snout and tail; it has *onkh* hung round the neck, suggesting that it was venerated. The scorpion and snake may merely point to its being a desert animal.

The cat is associated with a fish and uzat eye. The two animals are in the eye on 893, and Cairo 37143; or associated with the uzat on 36875, 36884, 36978 and 37105, Cairo (NEWBERRY, *Scarabs*, XLII, 17, 21), and also in Stuttgart and Oxford. The cat and uzat are found on 1118 here, and others in Turin (see *Recueil*, XXXII, iii, 97—115). The meaning of this is given in the XVIIth chapter of the Book of the Dead, "the male cat is Ra himself." The fish in this connection seems to be explained

by a play of words between the fish *rem*, *remi* "to weep," and *remyt* "tears." Thus the fish is here used as a word sign for tears, doubtless referring to the tears of Ra; and—as Khepera—his tears were the origin of men and women. The whole group therefore implies Ra, his *uzat* eye, and his creative tears.

894, 895, and 1396 bear a winged hawk-headed sphinx, probably intended for Menty.

896 is of early Greek work, on a paste turned buff; the boar is of the same style as the ostrich and sphinx on 836.

897 bears a dog; it is not pierced, and may be a draughtsman.

The crocodiles, 898—902, probably refer to Sebek in some of his many variations. The earliest are about the XVth dynasty, as 898, 899, 1141; 898 A (beloved by Sebek lord of Aum?); 900, 901 are about the XIXth dynasty, and 902 perhaps as late as the XXIInd; it has a loop handle on the back, and is one of the latest kind of buttons. Two lizards are on 1401, of the XVIIIth dynasty.

41. The hawk, or falcon, is one of the most important animals, as representing Ra. From 689—696 it is noticed with the names of gods, 903—907 are placed with sacred animals, 1012—1015 are placed with figures of Ra and Horus; the local examples are 1145—1147 from Nubt, 1306 Koptos, 1402—1403 Gurob, 1478 Memphis, and 1514 from Lahun. 903 shows the hawk expressly as the sun god, with Ra over it, and the perch of a divine animal below; this is of about the time of Tehutmes III. 905 is a displayed hawk impressed in blue glass, probably of the Persian age and influence. 906 probably represents the setting sun, the hawk preceded by the serpent to guide it to Amenti, like the jackal Upuat. In an oval behind is *Unn*, *nefer* over it, the disc and flying scarab. The whole arrangement points to the XXIInd dynasty, see NEWBERRY, *Scarabs*, XXXVII, 5, 6. 906 A reads "Ra the good lord."

The goose occurs as the sign of Geb and of Amen, and also as a word sign for *sā* "son." It is difficult to distinguish between them in some cases. 1480 is clearly of Amen, named over it; 908 may be indicated as the same by *men* over it. 907, 909, 910, and 1307 are not certain; the latter two are alike and probably of the XXIInd dynasty. 911 has traces of a dog upon it, painted on limestone; it is the reverse of 884, from Amarna. 1556 probably reads "son of Ra."

42. The uraeus is very usual, alone and with other signs. It is used not only royally, as an emblem of judgment, but also as the sign of many goddesses. The earliest and finest scarab is that of the eight intertwined uraei, 912, of the XIIth dynasty, by both front and back. 914 may be a little later. 915 is about the XVth by the ladder legs, as also 1311. All of the rest belong to the XVIIIth—XXVIth dynasties. *Nefer* and *neb* are the most usual signs with the uraeus, 916, 917, 1311, 1312, 1313. The group of three uraei, 919, 1405, is of the XVIIIth dynasty. 920 is probably Uazet, see also 719, 720, 1056—1059. 1315 is Mäot, also perhaps 1314, which is probably of Men-kheper-ra of XXVth dynasty. 1407 is probably Rannut, with the altar and lotus before it. The cross pattern has a uraeus in each space on 369 (XVIIIth), 1309 and 1557, the latter probably of XXIIIrd dynasty. The uraei are joined to the ends of the cross, commonly in the XVIIIth dynasty, 913, 1308; see the uraei frequently under Tehutmes III—Tehutmes IV (*Scarabs*, 18. 6. 44, 46, 53, 74, 83, 86, 115; 18. 7. 14, 21, 26; 18. 8. 9, 10, 11). The winged uraeus is less common, see 922, 1412.

Fish are frequent on scarabs, as 923—928, 1413. They appear to be all of the XVIIIth dynasty. The royal bee is on 929, a very unusual scarab of gold foil over wood. Scorpions are usually emblems of the goddess Selq. 930 has on the flat back, 930 A, a lion walking, Ra above, *kho* in front. 930 B has three blundered signs on back. 931 is a frog on the back. 1142 is of turquoise, which is very rare for scarabs. The scarab on 933 is very peculiar for having the outline fitted to the legs; the ribbed pattern on the back (pl. XXX) suggests the XVIth—XVIIth dynasties. See also 1316—1317, 1391, 1439, 1442. The flying scarab, 934, has the winged sun and uraei over it. The locusts 935, 936 are probably about the time of Hatshepsut. 937 with the fly is a mid-piece, but the ribbing suggests the XVIth dynasty. 938 is also a fly.

## CHAPTER X

### FIGURES, HUMAN, ROYAL, AND GODS.

43. THE HUMAN figures from 940—947 are of the XIIIth—XVth dynasties: but 939 is finer work and must be of XIIth or even XIth. The central figure is a youthful king, by the uraeus on his head, holding the *was* staff of power; as king he represents Ra, above him is *kheper*, below is *nub*,

the whole reading Ra-kheper-nub, Antef V. The *kheper* legs are notched as on the scarabs of Antef V, a detail not found between the mid XIIth and mid XVIIth dynasties (*Scarabs*, p. 15). If we can accept this as Antef V, it points to his coming to the throne as a youth.

The man, 940, 941, 945, or woman, 942, 943, holding up the lotus, is a favourite design. 944 seems as if it might be the figure of a god, as it is holding an uraeus. The square plaque 946 has two men with *onkh* between, an S scroll, and a crocodile: the circles to imitate spirals on the back are of the XVIth dynasty. The two men and flower, 947, is XVth or XVIth dynasty. The running man 948 is probably of early XVIIIth dynasty. So is also the captive, 950, cut on slate; the captive 949 is of Tehutmes III or later. The kneeling man, 1417, does not seem to be a captive.

The figure of the seated man holding notched palmsticks, meaning a million, is usually applied to time, implying an untold duration. It is on 951, of the XVIIIth dynasty, with *dua neferu onkh*, and signs now broken. On 1149 it is probably of the XIVth; the half square 1414 is of the XVIIIth; and the large scarab 1318 has the name of Shabaka on the back.

952 shows a woman seated playing a harp. 953 has a god seated in a shrine, and a woman adoring. 954 with two boys is coarse late work from Bubastis. 1322 with two boys and *nefer* is probably of XIIIth dynasty. 1415 is a boy and staff, 1416, with *onkh*, may be intended for a seated figure. 1519 has two men or gods. 955 has three boys, with a reverse of a sphinx and unreadable cartouche (pl. XXX). 955 A has three boys, and on reverse an uraeus, *nefer neb*.

956 with a man in a chariot is of XXth—XXVth dynasties, another is in Cairo 36352. 957 has a boy riding on a horse with plumes, *nefer* in front, a lizard below. This is probably of XXIInd dynasty. Another riding scarab is the black jasper, 1482, with a spirited figure of a helmeted horseman, probably of early Greek work. 958 is a man with uraeus. 959 is a man guiding a scorpion, with a Bes head in relief on the back. 960 is a seal, which had a loop handle; the figure is a striding man; see also 1321. 1432 from Memphis has 14 (?) men.

A class of scarabs, cut rudely but deep, 961—968, is probably of the XXVth dynasty, from the resemblance to those of Ra-men-hor (*Scarabs*, LIII).

These are generally with hunting scenes, and belong to the same school as the later scarabs with deer. 961, 987 have a king on a throne with *heq* sceptre and flail, and a subject standing before him; another such is in Queens' College (*Jour. Eg. Arch.* 1915, 228, fig. 201). The man holding two crocodiles, 962, 1561, is probably a charm, like Horus on the crocodiles, overcoming evil; another is in NEWBERRY, *Scarabs*, XLII, 27. The archer attacking a lion, 963, has *men* in the field; among the various senses of *men* this is "mountain" or "sand," the desert. On 964, 965, 1483, an archer is shooting an ibex, followed by a lion. A man with a lion and crocodile is on 314. A man armed with a stick is attacked by two lions on 966. On 967 a lion has killed a man. 968 has the figure of a seated infant, perhaps Harpekhredi.

44. The KING is a favourite subject on scarabs, worshipping (969—980), or in state (981—987), or hunting (988—994), or fighting (995—996). Nearly all of these belong to the New Kingdom, the exceptions we note. The offering of Mäot is a frequent subject (969—971), also prayer to Mäot 971 A. Tehutmes III is figured worshipping the obelisk inscribed with his name, 972, 973, 1517. On 974 the king is offering a loaf to "Amen Ra the living, lord of the wind." 975 has "the god Ra" above, and below the king adoring the obelisk of Ra. The king leaning forward, kneeling, is a usual attitude in prayer, on 976 adoring the obelisk, on 977 offering the *uzat*, on 1324 praying for life. Another praying to the *onkh* for life is on 978. A king adoring Mäot from the back, 979, is unusual. Generally the king adores before a god, such as Ptah, 1323, or Tehuti 1418. Sometimes the king stands between two gods, hand in hand, as Ra and Amen on 980. 981 may be intended for a king, holding the uraeus; this is of the Hyksos age.

The king in state is seated, on 982, with a jar on a stand before him, from which seems to come a siphon (see WILKINSON, *M. C.*, fig. 433); in front is an adorer. On 983 is the king seated with *neter mer* in front, and on the reverse "Praise Horus-Ra the eternal." 984 has the king seated; *heq* "prince" above; *ra nefer* in front, and before him a winged figure. 985 is of the Middle Kingdom, the king standing, the crown of the Delta in front, and a subject kneeling. On 986 the seated king is holding an enormous lotus, and a subject stands in front. 987 see 961.

The king hunting on 988 is exactly of the style of Senusert I (*Scarabs*, 12. 2. 7). The great shield is that used to hide behind in stalking game. 988 A represents a king attacking the uraeus, *i. e.* Uazet of the Delta, while Tehuti pushes forward his weapon, *i. e.* supported by Hermopolis: from Qau. The king holding a lion by the tail, 989, seems influenced from Mesopotamia. The king is seated on a throne, shooting at a lion on 990. The king driving a chariot, 991 (see 1420), represents hunting rather than fighting, as plants are in the foreground. The large chariot scarab, 992, is probably of XXII<sup>nd</sup> dynasty; Mäot is placed above the scene. The king in chariot, 993, is of about Ramessu II, by the detail and the hunting lion below. The type continued is a coarser form to Sheshenq IV (*Scarabs*, 22. 9. 1, 2; *Anc. Eg.* 1916, 29, fig. 54). 993 has the back broken away, and a figure of Bes roughly cut in place. On 994, 1421, the king is hunting or fighting; this is of blue paste, about the middle of the XVIII<sup>th</sup> dynasty.

The fighting scarabs are not generally anonymous (see *Scarabs*, 18. 6. 41, 42; 19. 3. 24, 25). 995 is probably of Amenhetep I by the style, cut on durite; 996, and 1518, of Ramessu II. 997 A is of coarse green pottery, found with 18. 1. 30 of Aohmes I.

45. The GODS in name, emblem, or figure, are the principal subject on scarabs. The most usual of all is the falcon-headed Ra, especially in the XIV<sup>th</sup>—XV<sup>th</sup> dynasties (1000—1011). He is generally figured with the royal uraeus (1000, 1, 2, 4, 6, 7, 10), or with the *uas* sceptre (1003, 6, 11). After the XV<sup>th</sup>, the greater part are in the XIX<sup>th</sup>, as 1006, 1144, 1326—1328, 1419, 1422—1423. There was a triple form of Ra, identified with Horus of Letopolis (LANZONE, *Diz. Mit.*, CCXXVI, 2), to which 1008 belongs, inscribed "Horus lord of Letopolis." Probably the same triple Horus-Ra is seen in the three hawk-headed figures on 1009. This triple form at Letopolis refers to the triple form of Ra, worshipped in the eastern desert opposite, as Khepera, Ra, and Atmu, of morning, noon, and evening. 1017 A has a delicate figure of Har-pe-khred.

The falcon was the favourite emblem of Horus-Ra, probably coming from Edfu originally. The early form has the plumes, and the flail, as 1012; or the crown, 1145, 1333; or later the whip alone, 1015, 1335—1337. Some have the uraeus in front, 322, 1006, 1485—1487. The uraeus is also at the side in 1013, 1147, 1338. Horus on Nubti is in 1014 and 1146.

46. The seated figures of Harpekhred seem to be all of the XVIII<sup>th</sup> dynasty, 1016—1019, except that the rudest may be rather later, 302, 1020. The seven knobs on the hair of 1016, and the small seat are very unusual. The black jasper scarab, 1021, is one of the most remarkable; on it Isis is seated nursing Harpekhred, while Ra hawk-headed stands before them adoring. This entire separation of Horus from Ra is surprising, as also any god adoring another. The object before Ra suggests the disc or sieve trundled as a birth ceremony (*Anc. Eg.* 1915, 88). In the Deir El Bahri scene it is trundled by Anubis, so it does not imply that Ra here is the father of Horus, as the modern custom would suggest.

On 1022 the figure with upraised arms may be Shu, or else *heh* the sign of millions, see 951.

The figures of Set begin in the XIX<sup>th</sup> dynasty (1023, 1025, 1027, 1028, 1329, 1330), and continue in the XX<sup>th</sup> (1024, 1029) and XXI<sup>st</sup> (1026). The square, 1023, is of almost clear chalcedony, with the Set animal on one side and Amen on the other; 1023 A is a durite amulet; on 1024 he is "great, lord of both lands" (?); on 1025 "excellent," on 1027 a king is offering to him, with *mer* "beloved" above; on 1028 is the Set-headed sphinx winged. On 1329 is the Set animal seated; on 1330 are Set and Horus hand in hand; on 1520 Set standing with *uas* and *onkh*, on the back a recumbent hippopotamus, the animal of Set. On 1030, 1031 are two figures which may be Set and Horus, or Horus and Ra. On 1035 A Set and Anhur (?) are seated, below are two baboons holding lotus.

47. Ptah is often represented. The earliest is 1035 with the name *Ptah, uas, nefer, onkh, Ra mao*, between two crowned hawks. This Ra-mao looks like an imperfect royal name; Ra-ne-mao, Amen-emhet III, would fit this, but the scarab is more like the work of Nehesi-ra at the end of the XIII<sup>th</sup> dynasty; it might be no. 41 or 44 Ra.... mao, in the Turin papyrus. Probably of the XIX<sup>th</sup> dynasty are 1032—1034, 1331, 1426—1427, and 1036, 1037, with Sekhmet, of blue paste and green pottery. Sekhmet alone is placed on a large scarab, 1332, the back of which is like that of Shabaka 25. 3. 1. The figure offering vases to Sekhmet was kneeling, the hands held up, and the name may have run over the head. What remains of the name is Ra-kho-nefer .... It might be a posthumous scarab, of Sebekhetep IV, but this is not in a cartouche. It rather suggests the

name of one of the Theban queens, which ended in *neferu*. The descent was as follows,—

Shepenapt I	?
Amenardus	<i>Mut kho neferu</i>
Shepenapt II	<i>Ra hent neferu</i>
Neitaqert	<i>Mut neb neferu.</i>

As this scarab is by the same hand as Shabaka's, it overlaps the generation of Shepenapt I, and the name *Ra kho neferu* would fit the series perfectly. It seems likely then that this is of Shepenapt I as queen.

Nebhat is once known on a cowroid, 1038; the back is Z. 31, pl. XXIX a type familiar in the XVIIIth dynasty.

Maot is figured with a god on 1039, and alone on 1040, 1344 and 1489, all probably from the XIXth to the XXIIId dynasties.

Upuat is represented on a stand, with the south and north signs, 1041; also in double form, as two couchant jackals, of silver, on the base of which is "Upuat of the south, Upuat of the north," 1042.

Amen is not uncommon, seated 1043, 1340; standing alone 1341, 1429; or with Horus and Ra (?) 1044. Sometimes he is represented by an obelisk, 1045.

Mut is sometimes found, as 318 "Mut lady of heaven," and 1046 "Mut beloved of Ra." 1046 A has Mut seated between uraei; the reverse dates it to Ramessu IV, see 20. 2. 13, pl. XXV.

Khnemu is rarely figured; he may be on 1047; but the two obelisks, and the disc overhead, suggest that this is the ram-headed Amen.

Anhur occurs twice, on 1048 and 1148; 1048 is certainly of the XVIIIth dynasty, see the back Z. 6.

Tehuti, 1049, compare with 704—707 and 1425.

Hapi was a favourite god of later times, see the Hapi statue of Usarkon I (Brit. Mus.). The two figures here, 1050, 1051, are probably of the age of those on scarabs of the XXIst dynasty (*Scarabs*, 21. 3. 3) and XXIInd dynasty (NEWBERRY, *Scarabs*, XXXVII, 6).

Hathor was the great goddess of earlier times, and her figure is common from the XIIth—XVth dynasties. She is adored by Sebek on 1052, between palms on 1053, 1054; and alone, 1564. Her head is on the sistrum, 1055, and the other sistra, 549—552.

Uazet once occurs on an early scarab, 1056, with back as 527; more often about the XXVth

and XXVIth dynasties, 1057—1059. For other forms see 719, 720, 920, and probably the seated goddess on 1319 and 1428, and the serpent 1521.

Bes is frequently figured in different forms. Full face on 1060—1061, 1061 A of the XVIIIth dynasty, 1062 A "Bes in the circuit of the necklace," and 1068, 1522, about XXIIId. Side face on the remarkable rock crystal scarab where he is holding his tail in one hand, and holding out some object in the other, 1052. With two captives 1053, with a rosette on the back 2 11; a similar back is on one of Shabaka (put in error to Pepy, *Hist. Scarabs*, 68). Adored by apes on 1064, see also in *Anc. Eg.* 1915, p. 29, 68—69, and *Naukratis I*, XXXVIII, 149. Three figures of Bes together are on 1065, dated by a similar group under Sheshenq III, *Scarabs*, 22. 7. 5. A curious group often occurs, 1066, 1067, of Bes directing a crocodile, with the bull's head of protection, and the hand of help, placed above; see also *Jour. Eg. Arch.* 1915, pl. XXXIII, 61—62. It seems that the devotion to Bes began in the XVIIIth and culminated about the XXIIId dynasty, after which he disappears from scarabs.

Sebek is probably shown as a crocodile-headed god on several scarabs of the XIIth—XVth dynasties, as 1052, 1069—1074.

Taurt is on a XVIIIth dynasty scarab in a silver mount, 1075: see 863 for others.

Rannut as the uraeus on 1076 is prayed to *da nefer ka* "give good things and food": for another see 1407. Others are in *Recueil*, XXXVII, iii, 98—101.

48. The Foreign gods form the most interesting subjects of all the collection. Sutekh is most often figured, generally with uraei, 1077—1079, 1081—1082; sometimes on a lion, as a truly Syrian god, 1080, 1565. No. 1083 may represent Sutekh, with a long pendant from the top of the head, and a crocodile and lion behind.

Asther, or Astarte, is shown horned, and riding on horseback with a shield, 1084. See the name of the female charioteer on 586, as referring to this goddess.

Antha, or Anaitis, is apparently the unarmed goddess on horseback, 1085.

Ishkhara appears to be the nude winged goddess on 1086; see HAYES-WARD, *Seal cylinders*, p. 387.

Vata the Aryan wind god, 1087, has never before been found west of Bactria, where he is a frequent type on the coins of Kanerkis in the second century A. D. He is there called OADO, akin to the Zend

Vato and Sanskrit Vata (see H. H. WILSON, *Antiquities and coins of Afghanistan*). The names of Mithra and Varuna found at Boghazkeui show that Aryan gods were known in the west in Ramesside times, and this unmistakeable figure of Vata is of that same age by the style of the scarab.

The period of these foreign gods, according to the style and the backs, is mostly of the XIXth dynasty; 1081 appears to be of the middle of the XVIIIth dynasty, and 1077–1078 of the XXIInd or XXIIInd.

## CHAPTER XI THE LOCAL SERIES.

49. FROM excavation on several sites many scarabs have been obtained which are not of any individual importance, and would needlessly dilate and break up a series of types, such as previously described. Such inferior scarabs have their use as showing the general character of scarabs in different districts, and are therefore better kept as local series. There are accordingly here the series from Nubt 1088–1149 and Koptos 1150–1346 (including a few of Amarna); these represent Upper Egypt. From Gurob, 1347–1431 show the New Kingdom about the Fayum, and Lahun 1493–1522 mostly later. The Lower Egypt styles are seen in those from Memphis, 1432–1492, and Tell el Yehudiyyeh, 1523–1565. Within each local group the subjects are arranged in the order of the main series. Nearly half of those in the local groups have been referred to in the preceding descriptions. Here we shall notice the general style of the groups and any further peculiarities.

The Nubt scarabs, 1088–1149, are mostly before the New Kingdom, and seem to be largely of the XIIth–XIVth dynasties. The work is poor, and shows no improvement in the New Kingdom. 1095 is a curious bead, the reverse of which is drawn as Z 68. Nubt being opposite to Koptos, these are all of the same district as the following.

The Koptos scarabs, 1150–1346, were mostly published in *Koptos*, XXIV, XXV. There is not a large proportion of early ones, and these are mostly of poor work as at Nubt. A few of XVIIIth dynasty are fair. A great part are of the XIXth–XXIInd dynasties, of the usual rough style of that date. With this group are included a few from Tell Amarna, marked TA, as they are of Upper Egypt. There are some extremely rough scarabs,

as 1233–1237, 1320, for which we do not know of any comparison or dating. 1256 is an obtuse pyramid on the back. 1289 is the same on both sides. There are a few pieces of really fine work as 1257, 1258, 1290, 1298, 1299, 1302, 1331, 1332.

50. From Middle Egypt there are those of Kahun, Gurob and Illahun (or Lahun) close together. The Kahun scarabs mainly of the XIIth and XIIIth dynasties are nearly all good, and therefore included in the main series. They can be judged all together in the plates *Kahun* X, *Illahun* VIII, and IX, X, for the sealings which show also the work of that time.

The Gurob scarabs are published in *Kahun* XXIII and *Illahun* XXIII. Only a minor part are here, 1347–1431. They are fairly good work almost entirely of the XVIIIth–XIXth dynasties. Very few—if any—can be assigned to the Middle Kingdom, and that shows how the earlier material had entirely disappeared from the knowledge of the New Kingdom.

The Illahun scarabs, 1492–1522, may have partly come from Gurob, but are mostly of the XXIInd–XXVth dynasties, which is one period of that cemetery. The only notable one is the large ram-headed scarab, 1509, of the XXVth dynasty, see R 64 back. The ram-headed Amen is seated with the inscription “Praise the great god who is in Abydos.”

51. The Delta scarabs are shown by those of Memphis 1432–1492, Tell el Yehudiyyeh 1523–1565, and others published in *Hyksos and Israelite Cities*. For the lower Delta see the scarabs published in *Tanis I* and *II*, and *Naukratis I* and *II*. The Memphite are mostly coarse work of the later period, and very few are as early as the XVIIIth dynasty. At Yehudiyyeh the scarabs of Hyksos age abound, and there is only a small proportion of the Ramesside age or of later times. The relative numbers show that there was a great amount of production of such small objects going on in the Hyksos period, and that the Egyptian, though ignorant, was probably active and prosperous. The lower Delta scarabs are much on the same level as the later ones of Yehudiyyeh, about the XXIInd dynasty; there is a coarse deep-cut work of that time which seems to belong to the whole Delta, but which is absent from Memphis and the south. As similar deep-cut work came from the Delta in the XIIth dynasty and Hyksos age, it appears that such is the characteristic Delta style, which has

lasted through several ages. South of Memphis there is only about three *per cent* of this style, and these are probably due to trade from the north.

At 1567, pl. VI, is a disc of hard wood engraved with a winged lion, and on the reverse an archer shooting a quadruped, both regular Persian emblems; the disc is pierced, and has a groove around the edge. Lastly is a steatite plaque with a seated figure on either side, of a style not identified.

## CHAPTER XII

### SUPPLEMENT TO "SCARABS AND CYLINDERS."

**52.** THE additions to the scarabs and small objects with names, in the University College collection, are shewn in pls. XXIV—XXVI. The numbering accords with the large catalogue,—first the dynasty, then the king, last the object number. Where there is one here like a catalogued example it has the same number and A after it. Some pieces here are in the plate of drawings, and such are referred to here with the plate number. Some of the examples here are desirable as giving fresh information, among which the following may be noted.

2. 9. 2 a piece of diorite bowl with the finest engraving of Khosekhemui, bearing apparently the name of a queen Nubkhetes, "gold is her body"; a similar name is Nub-em-khos, "gold in her appearance"; the same idea in early India describes an infant as "fair and gleaming like unto gold in colour."

A curious cylinder of limestone, from the Fayum, the first on pl. XXVI, has no number, as it is difficult to assign its period. A lion instead of a falcon is over the name, and the *tau* name might belong to the Vth—VIIIth dynasties, or the XIIIth.

12. 4. 16 is an early instance of the hedgehog amulet, which will take back the date of some other examples.

12. 6. 29 names a Sebek city as yet unknown.

12. 6. 30 is one of the rare multiple cylinders.

12. 6. 31 appears to be a schist spindle whorl, new to us.

13 AD a is a unique hunting scarab of spearing the hippopotamus, a most spirited scene which far outdoes the slaying of a gazelle on 13 AD, P. S. C.

13. 24. The cylinder of Men-uaz-ra is the only mention of this king, but his position seems fixed by his being a son of the well-known Haonkhef, and therefore a brother of Sebekhetep III and

Neferhetep. The rope border at the ends is new to us.

13. 26. 3. This will serve to date the style of lion scarabs.

16. H. 7 is apparently the only cylinder of the XVIth dynasty.

17. O. 3 was probably part of the jewelry of Kames in the Aah-hetep group.

18. 6. 153 (pl. XXVI) is a schist cylinder, formerly glazed, which is unique in style. The inscription, stating that Tehutmes III is beloved by Sebek, is difficult; the following signs suggest "copper," as if referring to a copper figure of the god; then *su*, or *res*, *hez nut*, looks as if meaning the south white wall of Memphis. Yet the work, and the remarkable trees, seem more like some Nubian style.

18. 8. 15. This foundation plaque gives the name of the palace of Tehutmes IV as *Ta-su-em-anpu-khred* "belonging to him as a child of Anubis."

18. 9. 169. A quadrangular lotus bud, of yellow glazed pottery with violet inlay, is from some palace decoration. Part of a similar bud has the name of Taiy.

19. 3. 148 a names an unknown daughter of Ramessu, Bent-baal.

19. 3. 169 has a very rare example of a name formed from Sutekh.

22. 7. 9 is the earliest of the pottery sistra like those of the Saite period. Examples of the XXth dynasty in Sinai are flat and painted.

22. 9. 19 is the inscription round the base for statuette.

23. L is a heart scarab for an official of a queen, named Kham-pe-shems.

26. 1. 49—51. These show that the lord Pamau was under Psemthek, and so take 23 E, P. S. C., to a later date. They all seem to have come from the foundation of a temple of Osiris at Mendes.

26. 1. 52 is a new-year's present, like 22. 5, P. S. C.

26. 6. 2 is a unique deposit of Psemthek III.

30. Ya is of a high priest of Hermopolis, with, perhaps, the latest mention of the council of 30, and the chief title *her*, not known elsewhere.

Ptolemy II foundation plaque has the throne name of Arsinoe, Sät-amén, which was hitherto unknown; nor does there seem to be any throne name to other Ptolemaic queens, however domineering.

These notes are only supplementary to the description of each object in the registers facing the plates.

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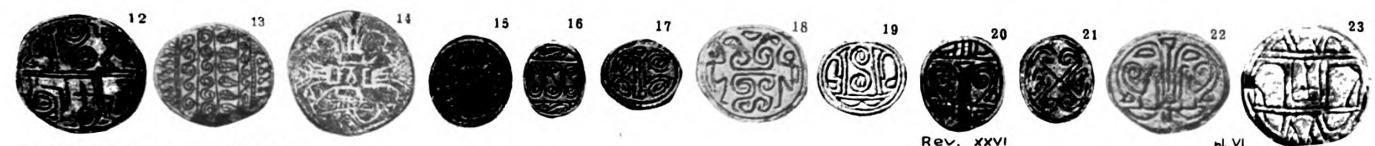












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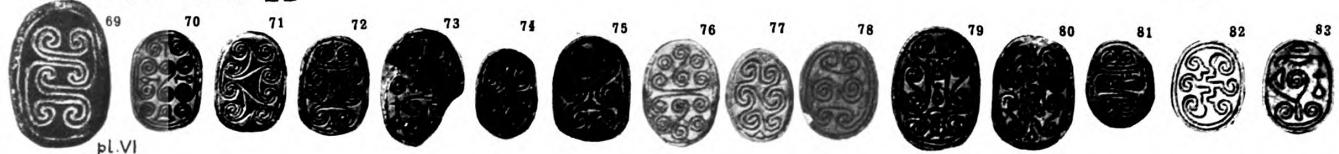


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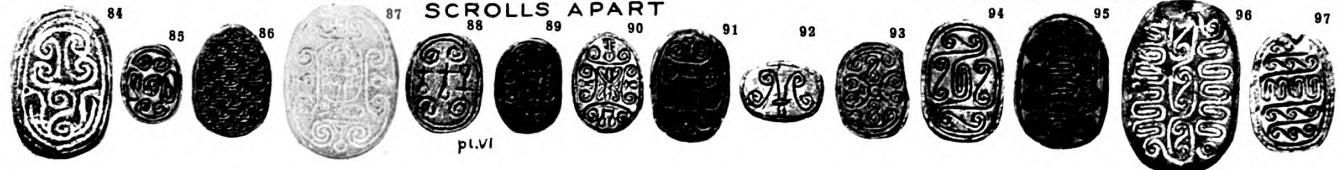
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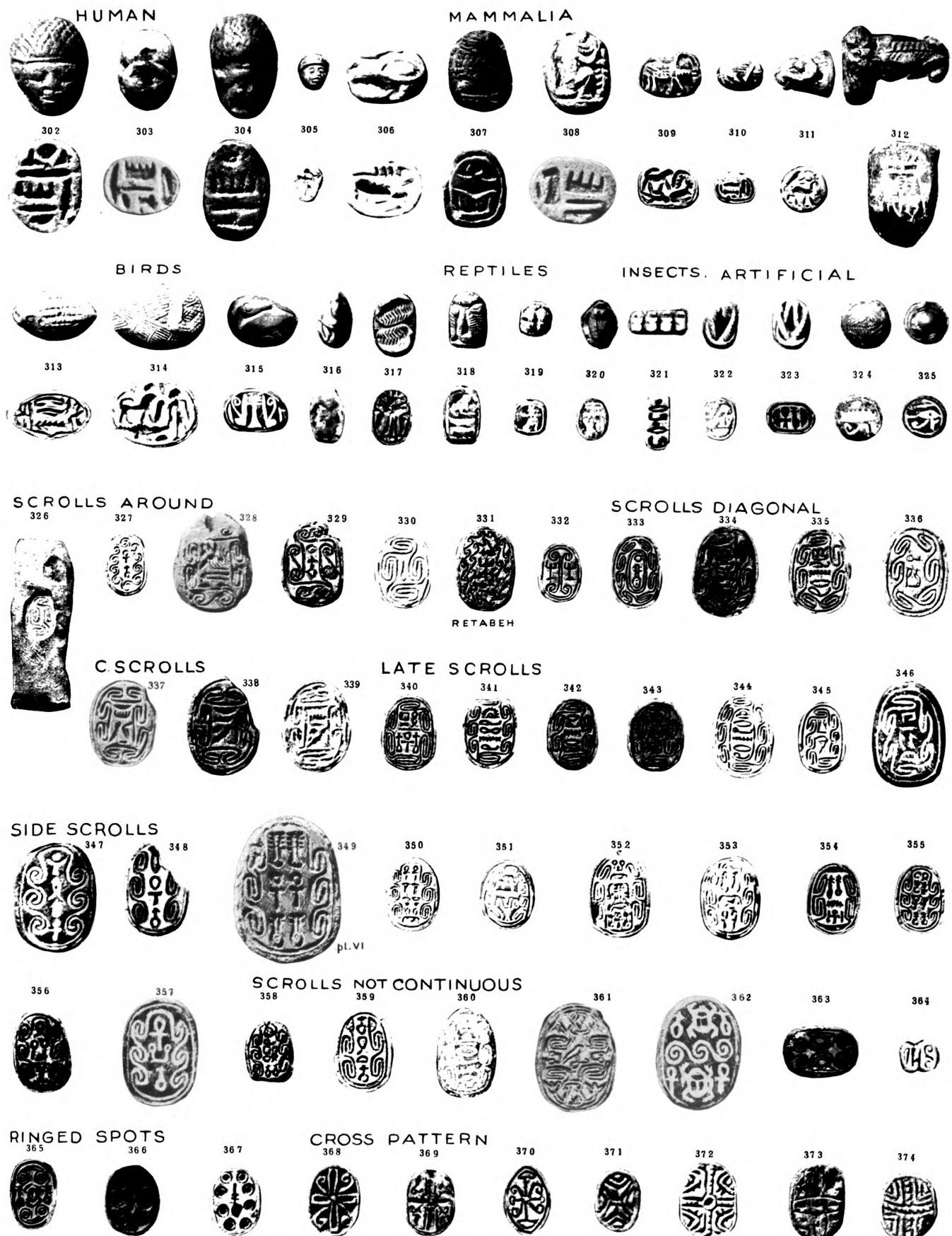




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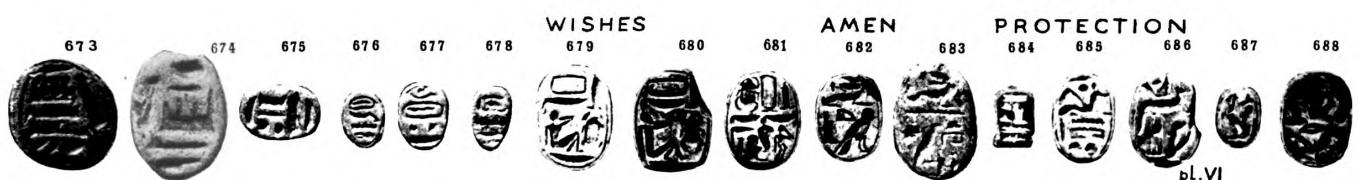
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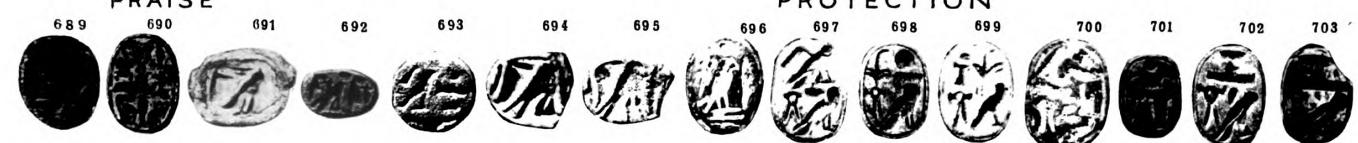
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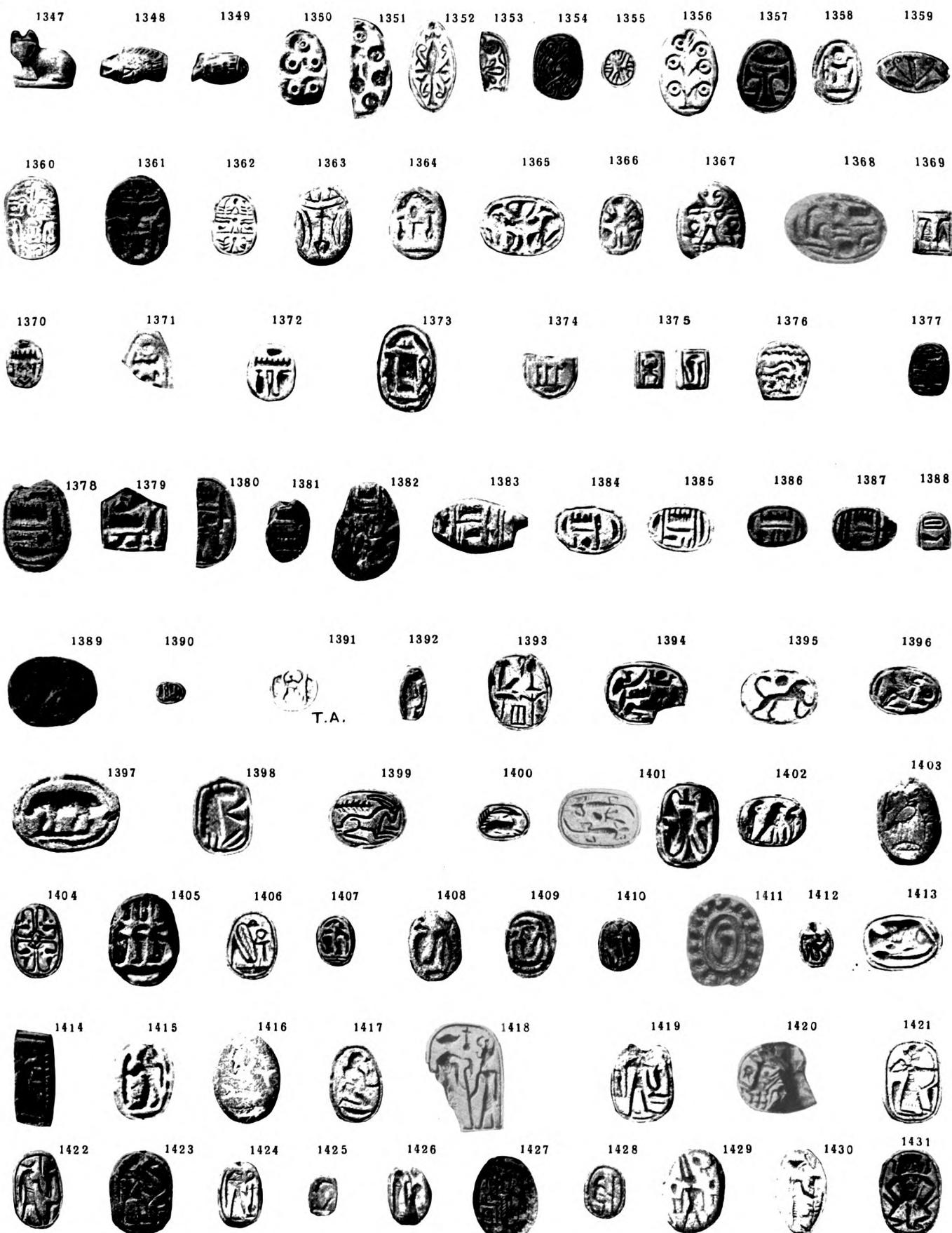
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## ILLAHUN



## TELL YEHUDIYEH



## REGISTER OF PLATES I-VI BUTTONS AND SEALS.

XX

PLATE I	74 pot, green loop	147 pot bl. loop	220 schist gn. croc	365 schist loop
1 slate gn, F1	75 " "	148 ivory "	221 " bl. xxx rost	366 " bank
2 ivory bar	76 " "	149 "	222 " gn. plxx "	367 " scarab
3 " Zaraby "	77 " "	150 "	223 pink Limest. loop	368 " "
4 " loop	78 " "	151 "	224 schist gn. bar	369 " bl. "
5 ivory bar	79 steat. "	152 "	225 " 296 " br. Q	370 schist "
6 " loop	80 " buff 0.6	153 steat. wt. dome	226 pink Limest. P3	371 " indigo cow
7 hard limest."	81 pot blue loop	154 " gy. loop	227 pot br. loop	372 schist gn. phot.
8 slate 0.1	82 " gr. "	155 pot br. "	228 pink Limest. bar	373 " " scarab
9 ivory quft, loop	83 " bl. "	156 bl. slate " dome	229 wt. " loop	374 " " " "
10 limest. hard	84 slate. buff M1	157 steat. wt. Q	300 pot bl. loop	375 pot indigo dome
11 pottery "	85 schist bar	158 " buff bar	301 " " "	376 " bk. M3
12 carnelian 0.4	86 pot, gn. loop	159 " loop	302 br. limest. "	377 " bl. bell,
13 amethyst loop	87 limestone bar	160 pot gn. "	303 schist wt. Q	378 schist bank
14 marble bar	88 bk. steat "	161 slate. buff "	304 pot bk. M3	
15 slate A2	89 lazuli dome	162 " gy. dome	305 " gn. Loop	
16 slate, buff F3	90 bk. slate conoid	163 br. Limest. bar	306 " bk. "	
17 " bk bar	91 slate. gn. highbar	164 slate. gn. "	307 ivory "	
18 " "	92 ivory bar	165 durrite dome	308 pot indigo "	
19 " wt. loop	93 slate. buff "	166 Limest. Q	309 buff limest. "	
20 carnelian F2	94 ivory Hargeh "	167 "	310 schist "	
22 slate. bk bar	95 slate. bl. M3	168 pot gn. "	305 " " "	
23 ivory Hargeh	96 schist gn. K1	169 schist buff K4	312 buff LmsF. Q	
24 slate. buff bar	97 " K3	170 pot gn. loop	313 bk. limest. loop	
25 " gy. loop	98 carnelian loop	171 carnelian "	314 gy. " "	
26 " " bar	99 slate. gn. "	172 "	315 glaze M3	
27 " " K2	100 slate. buff dome	173 bk. slate. "	316 gy. limest. Q	
28 " wt. Q	101 ivory bar	174 "	317 wt. schist tube	
29 " gn. Q	102 " loop	175 limestone "	318 bk. glaze loop	
30 buff limest. Q	103 slate. bk. "	176 slate. gn "	319 gy. limest. Q	
31 slate. wt. N	104 " "	177 pot bk. glz.	320 schist wt. P3	
32 bk. slate. Q	105 " gy. "	178 ivory. Mahas? Q	321 " xxvi loop	
33 " "	106 " bk. "	179 schist bl. loop	322 " valhd. 396 " scatab	
34 pot green loop	107 " gn. "	180 " gn P3	323 pot bl. loop	
35 slate. wt. Q	108 schist gn. M2	181 bk. slate. loop	324 " bk. " 397 bl. gn. T93	
36 " gn. Q	109 carnelian 0.5	182 ivory "	325 Schist wt. rose	
37 " wt. Q	110 ivory loop	183 limestone "	326 " loop	
38 red limest. Q	111 slate. buff "	184 slate. buff "	327 bl. glaze "	
39 br. " 2loop	112 ivory bar	185 pot gn. "	328 schist "	
40 green slate. F4	113 Huy. 110 loop	186 bl. slate. flat	329 " gn F2	
41 slate. wt. L1	114 schist gn. P1	187 pot, br. loop	330 buff limest. loop	
42 " gy. dome	115 slate. gn. loop	188 slate. buff "	331 schist wt. K	
43 hard limest. F3	116 pot gn. "	189 carnelian "	332 " gn P2	
44 ivory bar	117 slate. buff "	190 "	333 " loop	
45 " br. "	118 " gn. "	203 pot bl. gn. sub. NS4	407 gn. Z23B	
46 " "	119 pot gn. "	204 schist gn. sub. NS4	408 bl. gn. L72	
47 " "	120 "	205 pot gn. xxvi	409 bl. N34	
48 marble loop	121 "	206 pot gn. xxvi	PL.VI SUPPLEMENT	
49 red limest. "	122 slate. gn. "	207 pot gn. xxvi	41A schist gn. bank	
50 sard.	123 " buff "	208 pot gn. dome	41B " dome	
51 gy. limest. "	124 pot, olive "	209 pot bl. dome	42A ivory bar	
52 bk. " flat	125 buff limest. 0.3	210 pot bl. dome	43A limestone Q	
53 pot gy-bl. loop	126 bk. slate. loop	211 pot bl. dome	50A schist gn. F4	
54 wt. limest. "	127 gold 0.2	212 pot bl. dome	51A pot gn. loop	
55 carnelian "	128 gy. schist B1	213 pot bl. dome	52A carnel. loop	
PLATE II	129 schist gn. E	214 pot bl. dome	53A ivory bar	
56 ivory bar	PLATE III	215 pot bl. dome	54A schist wt. Q	
57 " "	130 pot gn. loop	216 pot bl. dome	55A schist wt. K	
58 slate. gn. P2	131 bk. slate. "	217 pot bl. dome	56A schist wt. F?	
59 marble 0.7	132 limestone F3	218 pot bl. dome	57A pot indigo "	
60 pot bk. glz. loop	133 schist. wt. Q	219 pot bl. dome	58A schist " "	
61 pot gn-bl. "	134 bk. slate. loop	220 pot bl. dome	59A schist gn. "	
62 schist wt. "	135 slate. buff "	221 pot bl. dome	60A schist gn. "	
63 slate gn. "	136 " J	222 pot bl. dome	61A pot bl. M2	
64 " bar	137 clay stamp	223 pot gn. as 2.68	62A pot bl. loop	
65 pot gn. loop	138 slate. gn. highbar	224 pot wt. xxvi	63A pot bl. gn. bar	
66 " bk. W"	139 " buff 0.5	225 pot gn. as 2.84	64A pot bl. loop	
67 " indigo "	140 " gn. 0.1	226 pot bl. "	65A pot bl. loop	
68 buff limest. "	141 " wt. 0.1	227 " gn. "	66A pot bl. loop	
69 slate. gn. D	142 " gy. bar	228 " gn. "	67A pot bl. loop	
70 pot indigo loop	143 " P1	229 " gn. "	68A pot bl. loop	
71 " gn. "	144 pot gn. loop	230 " gn. "	69A pot bl. loop	
72 " " "	145 " bl. Q	231 " gn. "	70A pot bl. loop	
73 " " "	146 slate. gn. F.1	232 " gn. "	71A pot bl. loop	

## REGISTER OF PLATES VII-XI MID-PIECES AND SCARABS.

XXI

NO.	COLOUR	BACK	77	brown	L18	154	grey	T64	232	gn.	Z80	309	buff	L6ex	386	wt.	V43	464	wt.	T27	
PLATE VII	D		78	buff	Z86	155	bl.-gn.	S10	233	wt.	H43	310	wt.	L6ex	387	br.	D76	465	bl.	J59	
1 white			79	gn.	S40	156	gn.-past	W57	234	gy.	Z80	311	bl.-paste	rank	388	blk-jasp?	Y80	466	bl.	T41	
2 "			80	wt.	S65	157	gn.-bl.	T49	235	bl.-pot	Z302	312	gy.-cat+mouse		389	gy.-steat	L9	467	gn.-bl.	T27	
3 "			81	gy.	worn	158	wt.	U50	236	Lims?	C4L*	313	wt.	hedgehog	390	bl-glass	L16	468	bn	N93	
4 brown	O		82	wt.	J71	159	wt.	222	237	gn.	FLAT	314	wt.	duck	391	gn.	cat	469	brischist,pxxxx		
5 buff			83	bl-gn.	D87	160	wt.	US9	238	gn.	K46	315	br.	limst bird	392	wt.	Z52	470	bl.	H14	
6 green-blue			84	gy-steat	M66	161	bl-gn.	M18	239	bl.	D66	316	violet	pot-goose	393	yell.	U70	471	br.	F20B	
7 white			85	buff	H65	162	"	P38	240	bl-gn.	D74	317	bl-gn.	2.ducks	394	gn.	?	472	br.	T26	
8 grey	3		86	gn.	D54	163	"	M78	241	buff	J82	318	buff	uracis	395	buff	T81	473	wt.	T53	
9 wt.			87	Lims?	S45	164	wt.	T82	242	wt.	J41	319	wt.	4.scarabs	396	wt.	Z12	474	buff	G4	
10 br.			88	wt.	H15	165	wt.	T19	243	wt.	C69	320	gn.	pot. frog	397	gn.	Z32	475	wt.	J38	
11 bl.-gn.	M		89	gn-past	N93	166	gn.	J44	244	wt.	H38	321	bl.	4.scarabs	398	carmel?	L46	476	wt.	T70	
12 "	"		90	wt.	C28	167	wt.	T38	245	gy.	M18	322	buff	tie	399	gn.	Z84	477	buff	X75	
13 wt.			91	buff	L12	168	gn.-bl.	T38	246	buff	S20	323	gn.	tie	400	gy-steat.	?	478	gy.	N9	
14 gy-steatite			92	wt.	F45	169	gy	T86	247	wt.	H10	324	gy-gn.	baos	401	br.	Z74	479	wt.	T31	
15 gn.	D		93	wt.	X85	170	bl-gn.	T59	248	carmel.	Z76	325	gntred pot	"	402	gy.	?	480	gn.	U80	
16 "			94	wt.	S10	171	"	T38	249	wt.	Z76	326	bk-clay		403	br.	P60	481	gy.	?	
17 wt.			95	gn.	D68	172	"	T38	250	gn.	D92	327	wt.	D76	404	br.	X85	482	wt.	D94	
18 wt.			96	gy.	S70	173	gn.	baboon	251	gy.	L18	328	buff	F36A	405	yellow-past	Z92	483	bl-gn.	D81	
19 wt.			97	gn.	D56	174	wt.	T20	252	yellow	L16	329	94.	S30	406	"	?	484	br.	pxxxx	
20 gmr-bl.	pxxvi		98	gy-steat	T64	175	carmel.	L76	253	buffs	U70	330	wt.		407	br.	J52	485	wt.	D31	
21 wt.			99	wt.	D60	176	wt.	Z76	254	wt.	T21	331	gy.	T70	408	br.	Z88	486	gn-bl.	T40	
22 gn.			100	lt-bl.	D60	177	gn.	H12	255	wt.	L26	332	buff	M18	409	bl.	T86	487	"	T40	
23 wt.			101	wt.	E41	178	wt.	Z35	256	wt.	Z80	333	buff	W57	410	br.	M55	488	buff	?	
24 silver	N16		102	bl.	C80	179	br.	V10	257	bl-gn.	L29	334	buff	W90	411	br.	J73	489	gn-bl.	?	
25 grey	S26		103	buff	U30	180	wt.	M18	258	wt.	Z80	335	wt.	T24	412	wt.	J75	490	wt.	L59	
26 blue	S15		104	bl.	T86	181	gn.	L7	259	bl-gn.	S10	336	wt.	N47	413	gn-bl.	?	491	gn-past	N2	
27 grey	M15		105	gy.	D84	182	gn.	L30	260	buff	L29	337	gy.	V8	414	bl-gn.	Z72	492	wt.	N4	
28 "	D74		106	wt.	U70	183	wt.	M18	261	wt.	T53	338	buff	?	415	bl-past	Z74	493	wt.	J29	
29 bl-gy	D36		107	bl.	L76	184	gn.	UZAT	262	wt.	T33	339	br.	S90	416	gn.	Z92	494	bl.	K46	
30 green	S95		108	bl-gn.	?	185	wt.	H61	263	bl.	J82	340	gn.	W57	417	gn.	L52	495	gn.	Y20	
31 bl-gn	T36		109	gn.	pxxvi	186	wt.	pxxx	264	gn.	R42	341	bl.	J	418	bl.	L24	496	wt.	J40	
32 blue	D74		110	drab	T54	187	wt.	Z35	265	bl-gn.	X	342	gy.	W57	419	gy-steat.	?	497	br.	Y40	
33 bl-gn	D84		111	buff	T88	188	gy.	Y50	266	gy.	J82	343	gy.	S95	420	wt.	Z72	498	br.	U70	
34 peacock	D74		112	wt.	L52	189	buff	H18	267	gy.	T23	344	wt.	T20	421	gn.	L46	499	gn.	Y42	
35 buff	D74		113	gn.	X22	190	wt.	?	268	buff	T40	345	bl.	J70	422	bl.	Z32	500	br.	U56	
36 "	D74		114	bl.	M15	191	wt.	H20	269	bl-past	N2	346	bl-steat	K40	423	gn.	?	501	br.	Z80	
37 gn-past	W57		115	gy.	N67	192	bl-gn.	W45	270	wt.	?	347	wt.	J21	424	wt.	P18	502	gy.	Z30	
38 buff	J63		116	bl.	C80	193	"	K24	271	bl.	L27	348	bl.	?	425	gn-pot	?	503	br.	T61	
39 "	L30		117	gn.	J63	194	wt.	?	272	gn.	T57	349	bl-gn.	D75	426	bl-gn-pot	T84	504	wt.	L85	
40 gy.	M18		118	wt.	H56	195	wt.	Z70	273	wt.	G33	350	wt.	D38	427	bl.	T89	505	bl-gy-steat.	?	
41 white	J48		119	buff	D92	196	bl.	N5	274	gn.	Z76	351	gy.	H20	428	bl-pot	T29	506	gy.	Z30	
42 Limest	bar		120	bl-gn.	J91	197	br-Limst	loop	275	gn.	FLAT	352	gy.	D24	429	gn-pot	T55	507	gn.	phot	
43 white	wyl		121	br.	M18	198	bl.	?	276	buff	Z76	353	wt.	W55	430	gn.	flat	508	gn.	"	
44 green	"		122	gn-pot.	L81	199	bl-pot	Z76	277	buff	X85	354	wt.	X45	431	bl-gn.	Z74	509	gn.	"	
45 wood conic			123	br.	M18	200	wt.	L30	278	wt.	E69	355	gy.	D86	432	gn.	Z76	510	gn.	"	
46 gn-bl.	J97		124	gn.	N67	201	wt.	L27	279	gn.	E26	356	br.	J29	433	gn-bl-pot	N89	PL.XI			
47 peacock	D74		125	bl.	N67	202	gn.	M18	280	gn.	Z30	357	Limest	T17	434	gn.	X82	511	gn.	"	
48 bl-gn	D60	PL.VIII	126	bl.	M18	203	bl.	M18	PL.IX	358	gy.	T5	435	gn.	D32	512	br-pot	"	512	br.	"
49 wh.	W57		126	gn.	H57	204	wt.	S10	281	gold	E53	359	wt.	J29	436	bl.	D32	513	gn.	Z76	
50 gn.	U50		127	bl.	M18	205	wt.	D60	282	brown	R62	360	gy.	Z70	437	wt.	W57	514	gn.	Z76	
51 wh.	S25		128	silver	WOTN	206	wt.	?	283	yellow-glass	E43	361	wt.	S10	438	gy.	D40	515	bl-paste	Z76	
52 buff	T5		129	carmel-	Z80	207	wt.	T33	284	ameth?	K97	362	bk-steat	?	439	gn.	H74	516	bl.	D60	
53 wh.	D74		130	obsid.	L39	208	wt.	W45	285	obsid.	C32	363	wt.	T25	440	gn.	S25	517	red glass	H5	
54 wh.	N79		131	gn-bl.	M49	209	gy.	H83	286	bk-jasp?	L82	364	wt.	T87	441	buff	L84	518	bl.	L23	
55 bl.	S15		132	wt.	M18	210	wt.	H83	287	gy-marl	H3	365	buff	J40	442	gy-steat.	L74	519	bl.	L16	
56 gy.	N7		133	wt.	T88	211	bl.	U75	288	carmel?	L82	366	gn.	flat	443	wt.	J29	520	bl.	S10	
57 gn-bl.	M78		134	gn.	N54	212	gn.	T69	289	haemt?	Z76	367	buff	F66	444	wt.	J29	521	gy-steat.	?	
58 wh.	T33		135	br.	C50	213	bl.	U75	290	bl-glass	qLH79	368	buff	?	445	gn.	S30	522	br.	L87	
59 wh.	D76		136	dkg-pot	D95	214	bl.	U75	291	bl-gn-qLH81	369	76	"	E75	446	buff	Y50	523	wt.	M17	
60 gn-bl.	D74		137	wt.	S25	215	buff	USD	292	wt-pot. rough	370	buff	?	Z76	447	wt.	Y50	524	br.	L16	
61 gn-bl.	J41		138	wt.	M38	216	bl-pot	L78	293	bl-pot	N90	371	bl-pot.	U75	448	gn.	Y50	525	wt.	Z34	
62 gn-bl.	D74		139	bl-gn.	U50	217	gn.	U70	294	gn-pot	N	372	wt.	N92	449	gy.	JAI	526	buff	L45	
63 buff	T33		140	gn-bl.	C78	218	buff	cyL*	295	bl-past. num wt	373	94.	"	T55	450	bl-gn.	T37	527	bl.	N65	
64 gn.	D79		141	buff	L62	219	wt.	E93	296	rough	374	buff	K95	451	wt.	T53	528	bl.	L76		
65 wh.	D77		142	bl-gn.	D74	220	bl.	U75	297	blue	PL.X	452	wt.	Y50	529	gn.	L46				
66 gn.	D78		143	wt.	M18	221	wt.	L97	298	pottery	375	bk-jasp?	?	453	wt.	J29	530	bl.	N53		
67 grey	Z53		144	gn.	C44	222	buff	Z15	299	glazed	376	ameth?	L77	454	wt.	R47	531	bl-gn.	?		
68 br.	E61		145	buff	M80	223	br.	U72	300	glazed	377	bl-gn.	D40	455	gn.	H38	532	dnub-pot	E?		
69 carnel.	M9		146	wt.	T33	224	wt.	T41	301	bl-Limst-frog	378	"	D40	456	bl-pot.	?	533	buff	U80		
70 bl.	S25		147	wt.	T33	225	gn.	U55	302	bl-gn-pot. face	379	wt.	T4	457	buff	H28	534	wt.	M47		
71 wt.	D74		148	bl.	T33	226	gn.	L96	303	bl.-pol.	380	gn.	L34	458	buff	E35	535	bl.	?		
72 bl.	C67		149	gy-steat	Z18	227	bl-pot	K26	304	indigo-pot	381	gn.	T35	459	buff	E35	536	bl.	?		
73 gn.	D74		150	drab	U55	228	br.	Z80	305	green	382	gn.	D60	460	gn-pot	F46	537	gy-steat	F64B		
74 bl.	D66		151	gn.	F5	229	wt.	280	306	bl-pot. uza	383	bl.	T33	461	gn-bl.	J63	538	yellow	Z23		
75 buff	D74		152	dull-gn.	M18	230	bl-gn.	K63	307	violet	384	gy-steat	T66	462	drab	H11	539	gn-pot			

541 gn-pot.	N 63	619 gn.	Z 70	696 bronze	N 62	773 br.	?	851 bl-pot	L 89	928 br.	H 84	1005 gn.	T 75
542 yell.	T 54	620 gn-pot.	T 88	697 wt.	F 46	774 gn-paste	G 61	852 gn.	H 20	929 silver, wood	Z 30	1006 gn.	P 50
543 bl-paste	M 62	621 gn-steat.	Z 30	698 br.	F 69	775 bl.	H 13	853 wt.	G 54	930 wt-paste	bl. VI	1007 bl-pot.	Baboon
544 gn-pot	T 86	622 br.	M 57	699 br.	F 62	776 gn-paste	F 48	854 gn.	Z 95	931 gn.	F 808	1008 buff	FLAT
545 gn-bl.	X 65	623 gn-pot	X 90	700 gn-pot.	F 23	777 br.	N 78	855 wt.	W 35	932 gn-paste	L 40	1009 gn-pot.	phot.
546 buff	WXXX	624 bl.	FLAT	701 wt.	Z 97	778 bl-paste	F 73	856 wt.	L 93	933 gn.	pl. XXX	1010 gn.	E 73
547 green "	625 gn.	J 74	702 gn.	F 69	779 gn-pot	E 75	857 gn-pot.	F 26	934 dark	G 63	1011 wt.	E 72	
548 br.	Q 50	626 gn.	?	703 br.	F 69	780 buff	G 92	858 gn.	G 62	935 gy.	L 44	1012 bl-gn.	S 10
549 gn.	Z 76	627 gn.	E 45	704 wt.	W 55	781 wt.	J 76	859 gy.	F 30	936 gn.	C 72	1013 wt.	T 30
550 gn.	Z 70	628 gn.	L 52	705 wt-pot.	K 42	782 gn-pot.	W 95	860 wt.	L 81A	937 br.	Z 90	1014 bl-pot	V 75
551 redjaspr	Z 74	629 gn.	FLAT	706 br.	M 92	783 br.	Z 31	861 gn-pot.	F 808	938 bl-paste	?	1015 bl-paste	Z 76
552 wt.	T 53	630 gn.	"	707 br.	R 32	784 gn.	FLAT	862 wt-pot.	?	939 wt.	E 11	1016 br.	F 90
553 yellow-violet	Z 35	631 bl-pot.	F 57	708 gy.	?	785 bl-steatite	E ..	863 wt.	G 84	940 wt.	J 29	1017 wt.	G 17
554 carnel?	Z 72	632 wt.	W 42	709 gy.	N 67	786 gn-pot.	loop	PL-XIV	?	941 wt.	T 20	1018 gn.	G 17
555 bl-pot.	D 63	633 gn.	phot.	710 wt.	?	787 gn.	E 62	864 buff	G 47	942 br.	U 55	1019 br.	G 33
556 bl-paste	Z 35	634 gn.	?	711 wt-pot.	?	788 gn-paste	LION	865 wt.	F 58	943 gy.	T 61	1020 Lazuli	H 67
557 br-pot.	?	635 wt.	J 84	712 wt.	F ..	789 br.	W 60	866 bl.	T 42	944 wt.	T 15	1021 bl-jaspt	L 46
558 br.	F 76	636 br.	R 60	713 bl-pot.	F ..	790 bl-paste	?	867 wt.	U 30	945 wt.	J 40	1022 gn-pot.	N 34
559 gn.	E 61	637 wt.	F 72	714 gn-pot.	?	791 gn-pot.	N 97	868 wc.	U 68	946 gn-bl.	FLAT	1023 chaledy phot	
560 buff	R 61	PL.XII.	?	715 gn-pot.	N 90	792 gn-jaspt	Z 94	869 buff	L 52	947 wt.	U 71	1024 gn-paste	N 32
561 "	E 65	638 bl.	?	716 bergm.	FLAT	793 buff	?	870 wt.	W 58	948 wt-pot.	L 54	1025 gn-paste	F 82
562 bl-pot	L 92A	639 bk-glz-pot.	?	717 bl-glass	?	794 buff	F 24	871 gy.	G 66	949 br.	X 83	1026 wt.	F 73A
563 br.	P 82	640 bl.	X 92	718 gn.	C 74	795 bl-glass	L 85	872 wt.	N 91	950 slate	L 6	1027 gn.	M 11
564 br.	M 26	641 br.	X 82	719 gn.	M 94	796 gn.	T ..	873 bl.	F 77	951 gn.	E 16	1028 gn-bl.	F 85
565 br-pot	M 79	642 gn.	X 93	720 bl-gn.	D 60	797 br.	E 38A	874 bl.	G 76	952 wt.	H 54	1029 bl-gn-pot	W 96
566 gn.	M 25	643 bl-gn.	L 72	721 gn.	F 74	798 gn.	pl. XXX	875 gn.	Z 90	953 wt.	U 61	1030 wt.	F ..
567 gn-bl-pot	W 92	644 gn.	X 87	722 slate	pl. XXX	799 Lazuli	FLAT	876 wt.	Z 70	954 br.	K 99	1031 gn-pot.	loop
568 drab	E 74	645 buff	Z 94	723 bl-porphry	N 1	800 br-pot.	F 86	877 gy.	D 60	955 yellow	pl. XXX	1032 wt.	G 33
569 buff	L 97	646 gn.	Z 94	724 bl-pot.	W 94	801 gn.	repeated	878 gn.	Y 50	956 bn.	F 59	1033 gn.	G 36
570 bl-steat.	loop	647 br.	E 72	725 bl-paste	FLAT	802 gn-pot.	H 71	879 gy.	R 46	957 br.	F 54	1034 gy.	?
571 gn-pot.	H 25	648 gn.	G 74	726 gn-pot	UZAT	803 br-electr.	UZAT	880 br.	L 11	958 gn-pot.	W 80	1035 gy.	X 82
572 red+wt-bl.	W 90	649 br.	G 76	727 "	F 72	804 wt.	J 35	881 buff	N 91	959 "	DES 14	1036 bl-paste	?
573 gn-pot	M 14	650 br.	G 74	728 br.	K 95	805 br.	F 43	882 wt.	Z 70	960 "	SEAL	1037 gn-pot.	K 56
574 wt.	Z 14	651 bl-paste	F 62	729 gn-pot.	F 72	806 br.	T 58	883 gn.	F 72	961 br.	J 54	1038 buff	Z 51
575 wt.	UZAT	652 br.	G 74	730 gn.	H 54	807 bl-steat.	L 89	884 limestone	FLAT	962 br.	F 89	1039 gn.	bl. XXX
576 wt.	M 56	653 gn-paste	L 67	731 gn-pot.	?	808 gn.	Z 30	885 gn-pot.	FACE	963 wt.	C 56	1040 gn.	pl. XXX
577 wt-paste	W 73	654 gn.	L 45	732 br.	F 40	809 gn.	N 94	886 gn-pot.	E 91	964 wt.	FISH	1041 gn.	J 58
578 bl-pot	N 26	655 bl-paste	G 74	733 gn.	F 40	810 br.	T 40	887 yellow-paste	?	965 wt.	F 52	1042 silver.	Jackals
579 gn-pot	R 32	656 "	F 50	734 br.	F 40	811 gn.	J 99	888 "	Z 92	966 wt.	N 91	1043 gy-steat.	?
580 wt.	F 60	657 "	J 74	735 br.	F 78	812 wt.	F 77	889 gn-pot.	UZAT	967 drab	J 55	1044 gy.	F 45
581 red glass	M 58	"	F 35	736 gn-bl-glass	L 44	813 silver	FLAT	890 wt-paste	?	968 gn-bl-pot	H 71	1045 wt.	G 4
582 wt.	E 37A	659 gn.	L 52	737 gy.	E ..	814 "	"	891 gn-pot.	Z 92	969 gy.	PL. XV	1046 br.	L 20
583 bl-pot.	M 79	660 br-pot.	M 20	738 gn-pot.	J 70	815 gn.	F 74	892 wt.	?	970 gn.	J 71	1047 buff	F 64A
584 bl-pot.	N 42	661 wt.	J 93	739 wt-pot.	W 94	816 br.	J 78	893 gn-pot.	S 10	971 wt.	J 78	1048 gy.	Z 6
585 br.	UZAT	662 wt.	E 76	740 wt.	F 8	817 gn.	F 85	894 br-pot.	N 61	972 br.	G 79	1049 yell-pot.	?
586 bl-pot.	V 90	663 br.	?	741 br-pot.	?	818 wt.	F 39	895 wt-paste	L 89	973 br.	1050 gn-pot.	W 20	
587 bl-pot.	X 84	664 gn-bl.	T 73	742 bl-pot.	U 80	819 wt.	G 72	896 buff	Z 88	974 gn-paste	G 68	1052 wt.	T 5
588 bl-pot.	?	665 buff	X 84	743 bl-paste	Z 97	820 bl-pot.	M 48	897 gn.	FLAT	975 wt.	G 68	1053 gy.	U 25
589 bl-paste	Z 70	666 gn.	F 85	744 br-pot.	F 26	821 wt.	G 44	898 wt.	Z 72	976 br.	G 44	1054 wt.	J 26
590 gn-pot	L 84	667 gn.	F 85	745 wt.	?	822 gn-pot.	G 36	899 gn.	U 80	977 red	J 74	1055 wt.	T 55
591 wt.	S 55	668 bl-pot.	F 63	746 bl-gn-pot	V 96	823 yell.	J 80	900 gn-pot.	Z 35	978 gn-paste	K 50	1056 bl.	N 65
592 gn.	N 91	669 wt.	M 72	747 yellow-pot.	?	824 gn.	L 73	901 br.	L 30	979 wt.	F 27	1057 gn-pot.	W 61
593 gn.	FISH	670 bl-paste	G 92	748 buff	P 85	825 gn-pot	G 10	902 gn-pot.	loop	980 wt.	E 42	1058 bl-pot.	V 11
594 bl-paste	?	671 Lazuli	pl. XXX	749 gn-paste	W 93	826 wt-pot	?	903 gn.	Z 74	981 wt.	J 66	1059 gn-pot.	M 27
595 "	?	672 bl-pot.	L 74A	750 gn-jaspt	Z 94	827 bl-paste	?	904 br.	L 30	982 wt.	W 68	1060 dk-bl-pot.	G 7
596 "	?	673 gn-pot	N 36	751 gy.	Z 94	828 wt.	W 90	905 bl-glass	Z 76	983 gn.	FLAT	1061 bl-pot.	G 29
597 wt.	?	674 "	Z 30	752 wt.	FLAT	906 gn.	W 91	908 gn.	Q 52	984 br.	T 33	1062 qz crypt!	G 83
598 bl-steat.	L 52	675 wt.	E 93	753 wt-pot.	?	907 buff-pot.	?	909 gn-pot.	N 46	985 wt.	Z 11	1063 br.	FISH
599 red-br.	T 83	676 bl-paste	320	754 gn-pot.	W 60	911 "	?	910 br.	U 90	986 br.	G 44	1064 wt.	G 44
600 gn-jaspt	L 39	677 gn-pot.	Z 97	755 wt-pot.	?	912 "	?	913 br.	235	987 gn.	J 54	1065 wt.	R 32
601 bl.	T 59	678 bl-pot.	?	756 gn-pot.	N 96	914 bl-paste	?	915 br.	back of 884	988 gn-bl.	J 29	1066 wt.	F 20
602 gn-paste	E 52	679 wt.	F 30	757 wt-pot.	G 68	915 gn-bl.	P 30	916 gn-pot.	K 90	989 wt.	K 40	1067 wt.	G 84
603 wt.	Z 70	680 br.	F 26	758 wt-pot.	G 68	917 br.	W 60	917 br.	J 29	990 br.	F 50	1068 br.	F 20
604 gn-paste	L 26	681 br.	Q 76	PL.XII.	?	918 gn-paste	Z 76	918 gn.	J 45	991 br.	?	1069 bl-gn.	T 33
605 bl-steat.	L 94	682 buff	F 69	759 drab	E 1	919 bl-glass	Z 76	919 buff	L 81A	992 wt.	F 1	1070 gn.	J 29
606 gy-steat.	Z 10	683 brst	W 60	760 gn.	?	920 gn-pot.	?	921 buff	N 55	993 gy.	?	1071 wt.	2 crocod.
607 bl-gn.	T 30	684 bl-paste	FLAT	761 wt-pot.	?	921 gn-bl.	?	921 wt.	?	994 bl-paste	K 40	1072 buff,gold,M 99	
608 cast	685 wt.	F 23	762 buff	E 5	924 br.	W 70	922 gn-bl.	F 2	922 br.	995 slate	L 39	1073 gn.	T 33
609 gy-steat.	W 57	686 wt.	F 26	763 wt.	G 66	924 br.	P 82	923 gn.	F 85A	996 gy.	?	1074 wt.	X 25
610 wt.	T 33	687 br.	W 60	764 br.	pl. XXX	925 br.	H 58	925 br.	M 36	997 gy-steat	L 89	1075 wt.	F 72
611 wt.	T 33	688 br.	L 38	765 br.	E 1	926 br.	L 92	926 gn-pot.	Z 70	998 bl.	FLAT	1076 gy-br-pot.	W 94
612 br.	Z 30	689 br.	?	766 wt.	W 55	927 gn-pot.	?	927 br.	?	999 bl-paste	K 40	1077 gn-pot.	loop
613 gn.	Z 30	690 br.	J 64	767 br.	J 76	928 gn.	G 45	928 bl-paste	P 85	1000 wt.	U 55	1078 "	F 38
614 bn	Z 30	691 wmsilver	J 54	768 buff	F 62	929 gy.	K 78	929 br.	F 85A	1001 wt.	L 18	1079 wt.	F 28
615 gy-steat.	Z 70	692 br.	F 26	769 br.	F 62	930 br.	K 92	930 br.	T 83	1002 br.	T 67	1080 buff	E 54
616 gn-bl.	T 36	693 bl-pot.	Z 95	770 br.	F 73A	931 br.	?	931 br.	G 72	1003 buff	F 85	1081 wt.	F 64
617 buff	Z 30	694 "	L 74A	771 wt-gt2.	Z 94	932 gn-gn-pot.	?	932 gn-burnt	X 60	1004 bl-gn.	T 33	1082 buff	V 18
618 buff	Z 30	695 wt.	H 20	772 buff	E 55	933 gn-pot.	F 26	933 gn.	?	1005 gn.	?		

1083 gr-bl.	F 65	1160 br.	Z 70	1227 gy-steat.	T 26	1315 bl.	L 92	1392 bl-pot.	Z 70	1469 gy.	pl-XXX	1547 gn.	F 52
1084 gy.	W 25	1161 br-jasp?	?	1238 wt.	Baboon	1316 gy.	F 1	1393 gn.	F 1	1470 bl-pot	smooth	1548 gn.	F 78
1085 gn-pot.	CONE	1162 wt.	D 73	1239 gy.	F 84	1317 buff-pot.	?	1394 gn.	H 7	1471 yell-paste	?	1549 wt.	F 75
1086 bl-paste	J 97	1163 amethyst	C 78	1240 br.	K 34	1318 br-pot.	R 65	1395 bl-pot.	V 14	1472 br-pot.	?	1550 gn.	G 66
1087 br.	W 60	1164 buff	T 54	1241 br.	J 74	1319 bl-gn.	J 37A	1396 gn-pot.	?	1473 br.	G 48	1551 w.c.	G 66
PL. XVI													
1088 gn.	J 46	1166 wt.	J 70	1243 gn-pot.	F 63	1321 br-pot.	?	1398 gn-pot.	pl-XXX	1475 br.	K 50	1553 wt.	pl-XXX
1089 gn-bl.	L 16	1167 obsidian	J 13	1244 wt.	L 81A	1322 wt.	?	1399 br.	T 44	1476 wt.	J 29	1554 gn.	G 66
1090 gn.	X 90	1168 wt.	L 65	1245 br.	J 84	1323 br-steat.	E 75	1400 gn.	T 89	1477 gy.	?	1556 bl-gn-pot.	H 86
1091 gy-bl.	X 93	1169 wt.	J 25A	1246 br.	L 84	1324 buff	K 28	1401 wt.	phot.	1478 br.	Q 76	1557 buff	N 50
1092 bl.	S 30	1170 bl-paste cyl?	?	1247 br.	G 30	1325 wt.	E 74	1402 wt.	?	1479 wt.	H 44	1558 wt.	T 43
1093 wt.	N 87	1171 wt.	J 54	1248 buff	G 68	1326 wt-pxxx	DUCK	1403 bl-paste	?	1480 wt.	?	1559 bl-gn.	U 55
1094 gy-limestone	Z 35	1172 bl-paste	L 88	1249 gy-paste	J 93	1327 gn.	J 57	1404 gn.	F 77	1481 br.	F 77	1560 bl-gn.	T 83
1095 gn.	Z 68	1173 wt.	T 35	1250 gy-steat	Z 31	1328 br.	J 55	1405 indigo-pot	J 74A	1482 gn-jasp?	L 91	1561 wt.	J 55
1096 bl-steat	WON	1174 buff	T 11	1251 gn-pot?	?	1329 gn-glass	H 76	1406 gn-bl.	L 14	1483 br.	F 52	1562 wt.	U 30
1097 gn.	D 77	1175 wt.	S 45	1252 bl-pot.	M 10	1330 wt.	G 36	1407 bl-gn.	G 58	1484 wt-pot.	N 78	1563 gy.	U 20
1098 gn-bl.	S 32	1176 gy-steat	pl-XXX	1253 buff	F 46	1331 red-jasp?	FLAT	1408 gn-pot.	?	1485 wt.	J 97	1564 wt.	3 scarabs
1099 bl.	J 74	1177 wt.	X 84	1254 wt.	E 83	1332 wt.	Q 45	1409 bl-pot.	?	1486 wt-pot.	?	1565 br.	W 84
1100 gn.	J 40	1178 wt-pot.	M 26	1255 gy.	F 1	1333 gn.	M 59	1410 gn-bl.	as 913	1487 yell.	P 30	SUPPLEMENT	
1101 bl-pot.	V 75	1179 br.	Z 48	1256 gy-steat	?	1334 br.	H 12	1411 bl-paste	L 74A	1488 wt.	H 7A	ON PL. VI	
1102 "	L 74A	1180 gn-past.	F 28A	1257 wt.	F 62	1335 gn.	L 51	1412 bl.	Y 28	1489 gn-pot.	?	9A wt-steatite flat	
1103 Limestone.	M 13	1181 br.	?	1258 wt.	F 62	1336 wt.	J 84	1413 wt.	W 55	1490 wt.	P 50	10A gn.	flat dome
1104 gn-pot	G 6	1182 gn.	Z 34	1259 wt-pot.	?	1337 br-jasp?	W 85	1414 indigo	FLAT	1491 wt.	U 2AT	10B br-wt.	dome
1105 br.	C 32	1183 gy-steat	E 27	1260 buff	G 66	1338 br.	Z 24	1415 bl-pot.	G 31	1492 gy-steat?	?	22A br.	dome
1106 bl-gn.	T 26	1184 br.	J 59	1261 drab	V 85	1339 gn.	J 54	1416 gy-steat	N 20	1493 wt.	M 17	49A wt.	S 25
1107 gn.	J 86	1185 gn-bl.	X 82	1262 br.	FLAT	1340 gn.	W 10	1417 gn-pot.	?	1494 gn-pot	M 26	69A br.	J 52
1108 gn.	S 45	1186 gn.	Z 90	1263 yell.	pl-XXX	1341 wt.	J 55	1418 wt.	Baboon	1495 br.	F 76	72A Limestone.	frog
1109 gn.	T 72	1187 gn.	S 10	1264 wt.	F 78	1342 buff	F 1	1419 gn-bl.	F 26	1496 bl-gn.	N 69	72B "	handle
1110 bl-gn.	T 33	1188 gy-steat.	N 80	1265 br.	F 78	1343 buff	Z 54	1420 gn.	F ?	1497 bl-paste	N 34	88A bl-gn-pot dome	
1111 gn.	L 52	1189 gn.	J 41	1266 wt.	T 91	1344 buff	G 22	1421 gy-schist	pl-XXX	1498 "	?	116A wt.	Sed-LVII
1112 gn.	N 91	1190 wt.	T 40	1267 wt.	L 52	1345 br-steat.	RING	1422 drab	F 60	1499 gn.	J 46	126A gn-steat.	dome
1113 wt.	S 40	1191 wt.	S 10	1268 br.	F 83	1346 gn-pot.	?	1423 drab	V 96	1500 gn.	X 86	205A gn.	J 56
1114 bl-gn.	M 53	1192 gy.	U 75	1269 gn.	F 80	PL. XVIII	?	1424 gy-steat.	Y 85	1501 bl-pot.	N 66	218A wt.	cyl.
1115 gn.	T 61	1193 wt-pot.	?	1270 br.	F 1	1347 bl-gn.	as 675	1425 gn.	L 83	1502 indigo-pot	V 66	349A gn.	T 5
1116 bl.	Z 30	1194 wt.	L 60	1271 gy-steat?	?	1348 " as 209	1426 drab	F 98A	1503 gn-pot.	Z 94	386A gn.	flat dome	
1117 bl-pot.	K 97	1195 wt.	H 16	1272 buff	G 12	1349 " as 913	1427 gy.	?	1504 wt.	?	388A gy.	H 12	
1118 bl-gn-pot	F 1	1196 wt.	J 29	1273 wt.	F 1	1350 bl-pot.	?	1428 bl.	UZAT	1505 gn-bl.	F 27A	403A buff	H 66
1119 gn.	L 52	1197 gy.	H 16	1274 gn.	FLAT	1351 gn-bl.	?	1429 gy-steat?	?	1506 wt.	F 92	412A bl-quartz	L 50
1120 bl-pot.	J 91	1198 br.	T 47	1275 bl-pot.	G 20	1352 bl-paste	Z 74	1430 wt.	Z 35	1507 gn.	F 78	439A bl-gn.Q 7047 U 35	
1121 gy-steat	F 58A	1199 gn-bl.	S 25	1276 br-pot.	L 64	1353 bl-gn.	?	1431 br.	F 1	1508 buff	G 84	441A gn.	N 65A
1122 bl-glass	pl-XXX	1200 bl-pot.	M 52	1277 redbuff	V 25	1354 bl-gn.	D 28	PL. XIX.	?	1509 gn.	R 64	461A gn.	flat dome
1123 bl-pot.	LOOP	1201 gy.	M 51	1278 buff	E 18	1355 bl-gn.	Z 92	1432 gy.	?	1510 gn-pot.	Z 70	461B	T 65
1124 bl-gn-pot?	?	1202 wt.	pl-XXX	1279 wt.	K 86	1356 gn-paste	Z 70	1433 gn-pot.	G 78	1511 gn-pot.	LOOP	506A Limestone	TALL
1125 "	U 80	1203 gn.	H 50	1280 wt.	F 29	1357 bl-gn-pot	M 79	1434 gy.	F 20	1512 gn.	M 20	512A bl-jasper	Sed-LVII
1126 bl-pot?	?	1204 wt.	bl-XXX	1281 gn.	H 92	1358 gn-pot.	M 72	1435 gy-steat?	?	1513 wt.	F 89	514A bl-pot	Z 30
1127 gn-pot?	?	1205 wt.	M 33	1282 wt-pot	pl-XXX	1359 bl-paste	Z 74	1436 gn-pot.	M 94	1514 gn.	Z 97	586A gn.	T 71
1128 gn.	cylinder	1206 bl-pot.	Y 96	1283 gy-steat?	?	1360 gy-steat	X 40	1437 wt.	J 70	1515 gn-bl.	E 76	603A bl-paste	flat
1129 gn.	RING	1207 bl-pot.	Z 31	1284 "	?	1361 gn.	E 8	1438 wt.	J 70	1516 gn-pot.	M 36	623A "	" 151st HORUS
1130 gy-steat	N 45	1208 gn-pot.	K 46	1285 gn.	W 26	1362 gy-steat.	N 32	1439 wt.	?	1517 gn.	L 26	625A br.	M 23
1131 drab pot	N 84	1209 bl-pot.	Z 70	1286 gn.	N 93	1363 "	Y 55	1440 gn-pot	G 4	1518 gn.	Q 62	626A wt.	S 92
1132 gn.	E 92	1210 violet	Z 70	1287 gy-steat.	G 33	1364 drab pot	N 64	1441 "	G 4	1519 blink-pot?	?	628A gn.	M 88
1133 bl-pot?	?	1211 bl-pot.	Z 70	1288 buff	W 72	1365 gn.	J 41	1442 "	?	1520 gn-hippopot	?	635A wt.	J 77
1134 wt.	J 55	1212 gn-pot.	Y 96	1289 limestone	FLAT	1366 gn.	F 41	1443 "	?	1521 gn.	pl-XXX	650A br.	G 56?
1135 gn-pot?	?	1213 gy-steat	X 35	1290 buff	E 38	1367 bl-pot?	?	1444 bl-pot.	F 52	1522 gn-pot	Z 97	656A bl-paste	G 68
1136 gn.	Z 70	1214 violet	pl-XXX	1291 buff	?	1368 limestone	M 79	1445 yell.	F 36	1523 bl-pot.	N 89	703A gy-bot	loop
1137 gn-pot.	FLAT	1215 gn-bl.	alba	1292 bl-paste	L 45	1369 gn.	FLAT	1446 br.	Z 49	1524 wt.	L 11	703B mud.	papyrus
1138 bl-gn.	U 75	1216 violet	pot-V 96	1293 bl-pot.	L 45	1370 gy-steat?	?	1447 br.	?	1525 wt.	?	775A gy-steat	ridge
1139 gy-steat	T 96	PL. XVII	?	1294 bl-pot.	Z 92	1371 bl-pot.	Z 74	1448 bl-pot.	F 24	1526 wt.	T 26A	876A gn.	Sed-LVII H 30
1140 gn.	U 70	1217 buff	J 69	1295 br.	T 44	1372 gn.	?	1449 bl-pot.	as 308	1527 wt.	J 54	876B bl.	T 21A
1141 gy.	U 73	1218 Limestone?	?	1296 br.	F 63A	1373 br.	T 33	1450 wt.	F 27A	1528 wt.	J 54	877A bl.	T 88
1142 turquoise	K 67	1219 br-pot.	L 83A	1297 buff	FISH	1374 bl-pot.	?	1451 wt.	P 74	1529 br.	J 55	906A bl-pot	K 41
1143 gn.	H 92	1220 yell.	L 2	1298 gn.	Y 5	1375 bl-gn.	phot.	1452 wt.	M 79	1530 br.	D 52	971A gn.	F 52
1144 gn.	J 57	1221 br.	F 38	1299 yell.	L 16	1376 gn.	ZOOCHS	1453 yell.	?	1531 gn-pot.	?	988A gn.	q. 7157 T 5
1145 bl-gn.	S 1	1222 gn.	F 45	1300 gn.	L 66	1377 bl.	DUCK	1454 wt.	F 97	1532 buff	U 55	997A bl-bot	R 47
1146 wt.	J 29	1223 buff	?	1301 wt.	S 40	1378 bl.	F 1	1455 br.	?	1533 wt.	N 71	1017A wt.	K 50
1147 bl-pot	M 94	1224 bl.	FLAT	1302 drab	J 85	1379 bl-pot.	CARELLE	1456 bl.	V 84	1534 br.	G 7	1035A br-pot	F 58
1148 drab	F 1	1225 buff	?	1303 wt.	L 97	1380 bl-pot.	?	1457 wt.	E 39	1535 gn.	J 29	1061A wt.	H 20
1149 gn.	T 38	1226 gn.	J 97	1304 br.	U 70	1381 gn.	T 57	1458 wt.	smooth	1536 wt.	L 11	1062A br.	E 89
1150 wt.	J 29	1227 yell.	Z 97	1305 br-pot.	W 10	1382 gy-steat?	?	1459 wt.	?	1537 bl-gn.	E 38	1464A wt.	signs
1151 amethyst	S 36	1228 gy.	Z 92	1306 gn.	F 26	1383 "	Z 70	1460 wt.	K 42	1538 bl-gn.	pl-XXX	1468A wt.	N 5
1152 gn.	X 42	1229 bl-pot.	?	1307 wt-pot.	N 78	1384 wt.	?	1461 buff	Z 94	1539 gy.	Z 22	1465A wt.	W 84?
1153 br.	M 29	1230 gn-pot.	L 83B	1308 gn.	MOUSE	1385 wt.	P 48	1462 buff	X 20	1540 buff	Z 22	1471A gn.	FL2
1154 wt-steat?	?	1231 gn-steat	LOOP	1309 br.	G 72	1386 gn.	U 80	1463 br.	?	1541 buff	U 70	1485A gy-steat	UZAT
1155 br.	U 56	1232 gn.	L 72	1310 gn-steat	Z 35	1387 bl.	L 34	1464 wt.	T 61	1542 br.	Z 92	1489A bl-red-buff	E 30
1156 br.	T 36	1233 bl-pot.	?	1311 bl-gn.	X 93	1388 bl-paste	Z 97	1465 buff	?	1543 wt.	U 56	wt. 437A 464A 477A	
1157 gn.	U 80	1234 gy-steat	X 78	1312 wt.	J 59	1389 bl-gn-pot	M 82	1466 buff	?	1544 gn-pot.	E 37A	buff. 629A	
1158 gn.	U 70	1235 gn-jasp?	H 82	1313 buff	J 57	1390	?	1467 buff	N 3	1545 wt.	F 26	gn. 464, 936, 951, 1046	
1159 wt.	L 3	1236 bl-steat	E 94	1314 wt.	J 2	1391 bl-gn.	Z 92	1468 wt.	F 77	1546 wt.	F 27A	violet pot	898A



PLATE XXIV.

2. 9. 2	Khosekhemui	NEBTI KHOSEKHEMUI, NUB-KHET-S	Nub khetes Queen?	Abydos	Diorite bowl
4. 3. 9	Khosra	RA-KHOF NEB		White on bk. steatite	L 19
4. 4. 3	Menkaura	RA-MEN-KAU		Blue-green	G 72
5. 1. 1	Userkaf	NESUT BATI....HEM...R HOR, AR NEFER MAOT ABTI MER NESUT A....		Clay sealing	
5. 8. 5	Zedkara	RA-ZED-KA		Gone brown	G 83
6. 3. 7	Pepy I	RA-MERY		Green-blue	L 21
11. 7. 9	Antef V	RA-KHEPER-NUB between two uraei		Gone brown	K 15
12. 1. 7	Amenemhat I	AMENEMHAT RA KA (? XIIIth dynasty)		Lt. brown	M 54A
12. 2. 12a	Senusert I	RA-KHEPER-KA		Gone brown	L 53
12. 3. 18	Amenemhat II	AMENEMHAT SEBEK NEB SMENN MERY		Green Cylinder	
12. 4. 16	Senusert II	RA-KHO-KHEPER		Gurob	Bl.-gn. Hedgehog
12. 4. 17	"	KHO-KHEPER-NEFER (= RA)			Blue-green K 13
12. 6. 29	Amenemhat III	NETER NEFER NEB TAU RA-NE-MAOT ONKH DA. SEBEK SHEDTI MERY	Pl. XXVI	Green	Bead
12. 6. 30	"	RA-NE-MAOT on each of three cylinders		White	Triple cyl.
12. 6. 31	"	NETER NEFER, AMENEMHAT DA ONKH ZETTA		Grey schist	Whorl
12 Fa		UR-RES-MOBA SNOO-AB		White	D 56
12 La		SESH NE KHENERT UR, SA KHENTI KHATI		Scribe of the great prison Sakhentikhati	Grey S 16
12 Wa		OBU NESUT IUSENB		Purifier of the king	Iusenb Drab K 12
12 Wb		OBU OA NE SEBEK NEB NEFER ABTI (B.D. Geog. 1025)		Great purifier of Sebek lord of Pithom	Lt. brown S 10
12 AFa		ARI UHEMU AKEKY		Acting legate	Akeky Drab S 10
12 AJa		BATI KHETMT MER SEKHTIU SENEN		Royal sealer, intendant of peasants	Senen White S 26
12 AKA		HATI-O MER NETER HAT ABAO		Leader, intendant of temple	Abao White S 10
12 BCa		NUB RAO NEKHEN HER		Goldsmith by Nekhen	Hor Bk. steatite H 17
13 Ja		ARI-O NE PER HEZ UN-NEFER MAOT KHERU		Keeper of the house of silver	Unnefer Brown H 41
13 Na		NEBT PER AMEN-SÁ ONKH NEFER		Lady of the house	Satamen Brown J 63
13 AAA		BATI .... MER PER ... YI ....		Royal .... over house ....	Yi .... Blue-green S 10
13 AAb		SESH UR NE MER KHETM NEHES		Great scribe of intendant of seal,	Nehesi White M 38
13 ADA		ARI OT UR SEBEK Man in boat spearing hippopotamus		Keeper of office	Ur-sebek Brown S 10
13 AFa		ONKH NE NUT SENBEB, SA KHEPER KAU		Citizen Senbeb son of Kheper-kau	Green-blue S 10
13 BLa		UORTU NE NUT SÁ SEBEK		Messenger of the city	Sa-sebek Green L 84
13 BNa		KHERP OH HOU		Controller of palace ships	Blue-green M 68
13 CHa		MER OKHENUTI NE KAP PTAH-UR		Intendant of diwan of nursery	Ptah-ur Blue F 10
13. 15. 5	Sebekhetep I	RA SEKHEM-KHU-TAU			
		Rev. SEBEK NEB RÁ-SMA-UAS MERY		Beloved of Sebek lord of Rá-sma-uas	Pl. XXVI White Prism
13. 21. 7	Neferhetep	(RA-KHO-)SESHESH, ONKH ZETTA			Large bead Blue
13. 21. 8	"	NEFER-HETEP MES NE NESUT SÁ(T)KEM(A)RA DA		N. Born of royal daughter Kema	Pl. XXVI Br. steat. Cylinder
13. 24.	Menuazra	RA-MEN-UAZ, AR NE NETER ATF HAONKHEF		M. Son of divine father Haonkhef	Bk. steat. Cylinder
13. 26. 3	Sebekhetep IV	RA-KHO-HETEP, ONEB HETEP(?) NEFER HETEP(?)			White D 74
13. 26. 4	"	RA-KHO-HETEP Vulture and scribe signs			White Domed
13. 26. 5	"	NETER NEFER RA-KHO-HETEP, SÁ RA SEBEKHETEP			Pl. XXVI Blue Cylinder
13. 27. 2	Aoab	NETER NEFER AOAB, RA SÁ, ONKH DA			Green-blue S 10
13. 28. 6	Ay	NETER NEFER RA-MER-NEFER			White M 72
13. 29. 4	Queen Ana	NESUT HEMT UR KHNUM NEFER HEZT ANA			White M 44
13. 48	Sebekhetep IX	RA-MAOT			Buff W 47
13. 53. 2	Nehesy	SÁ RA NESUT NEHESY, ONKH DA blundered			Blue-green T 33
13. 53. 3	Nehesy	SÁ ... NEHES			Bl. gn. on schist U 74
14 Ea		SÁ NESUT SEMSU KEPUPEN between ONKH, UHEM, ONKH	King's eldest son	Kepupen White	W 87
14 Ga		SÁ NESUT SEMSU APEQ	* King's eldest son	Apeq White	T 67
15. 5. 20	Apepa I	NETER NEFER RA-O-O-SE DA ONKH			Green T 38
15. 5. 21	"	RA-O-O-SEUSER			
16. B. 10	Maot-ab-ra	NETER NEFER RA-MAOT-AB DA ONKH between Neferu		Back, 3 scarabs	Pl. XXX Limestone
16. E. 3	Kho-user-ra	O-RA-KHO-USER			White J 39
16. E. 4	"	NETER NEFER, RA-KHO-USER DA ONKH			Brown T 40
16. F. 9	Sekho-ne-ra	NETER NEFER, RA-SEKHO-NE			Blue-green U 35
16. F. 10					Blue-green U 70
16. H. 6	Yekeb-bor	SÁ RA YEKEB MU DA ONKH			Blue-green U 75
16. H. 7	"	SÁ RA YEKEN MU (for YEKEB)			Brown T 48
17. A. 2	Apepa III	RA-NEB-KHEPESH			Bl. paste Cylinder
17. O. 3	Kames	KA-MES			Gy. limestone Y 82
18. 1. 30	Aohmes I	RA-NEB-PEH Rev. AOHMES		Cartouche pendant	Gold Flat
18. 2. 56	Amenhetep I	RA-ZESER-KA, ONKHUI NEB		Gurob, Cartouche	Green pot Flat
18. 2. 57	"	AMENHETEP between C scrolls			Blue-green X 47
18. 2. 58	"				Blue-green Lost
18. 2. 59	"	SÁ NESUT TUR (King's son of Kush)			White Phot.
18. 3. 26	Tahutmes I	RA-OA-KHEPERKA, NETER NEFER Rev. TAHUTIMES RASÁ			Green-blue T 77
18. 5. 2a	Hatshepsut	NETER NEFER, RA-MAOT-KA, KHOT-S-MENN EM PER			Brown Flat
18. 5. 45	Nefru-ra	AMEN She is manifest monumentally in temple of Amen			White F 62
18. 6. 21a	Tahutmes III	RA-MEN-KHEPERUSERKHEPESH NEB PEHTIOHA HEFNU	Mighty, Powerful, Lord of valiance Fighting 100,000 s.	Blue E 9	
18. 6. 22a	"	RA-MEN-KHEPER HEQ USER	Mighty Chief	Brown E 16	
18. 6. 151	"	"		Lt. brown H 7A	
18. 6. 152	"	" between uraei		Blue Uzat	
				on cord Clay sealing	

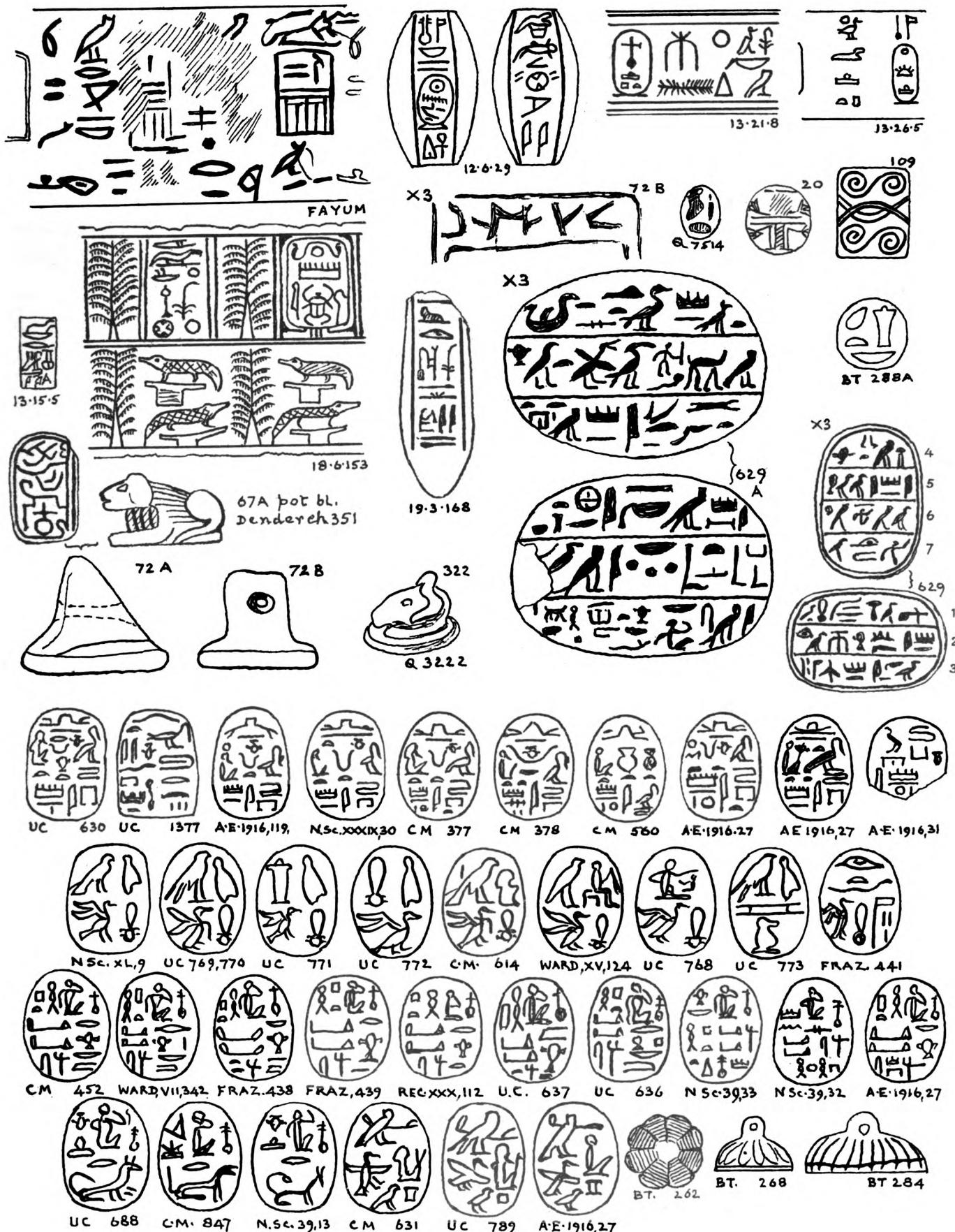
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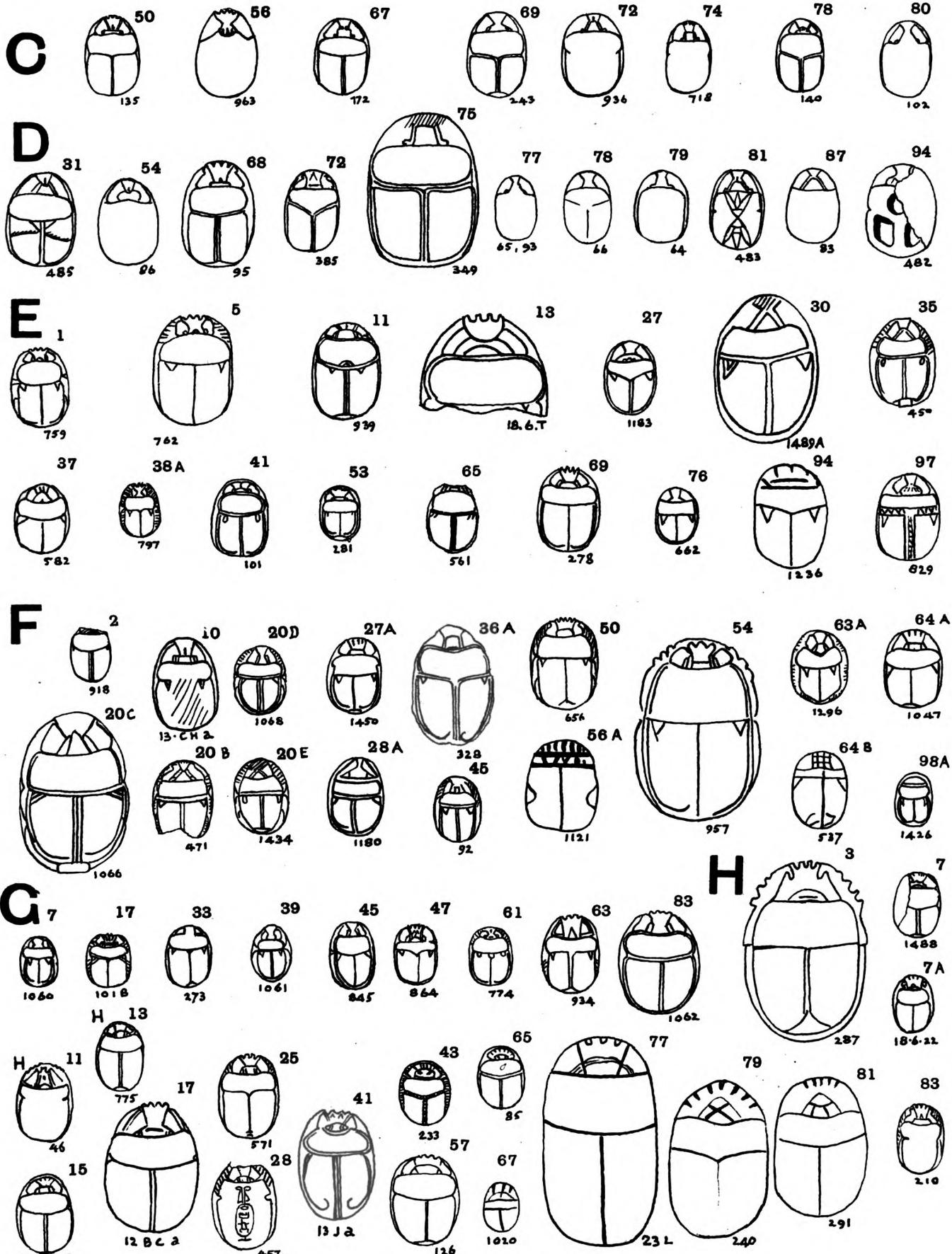
18. 6. 153	Tahutmes III	RA-MEN-KHEPER HEQ MAOT, MER SEBEK KHEMT RES HEZ?	Loved by the copper Sebek of Memphis? Pl. XXVI	Cylinder
18. 6. T	"	NETER HEM TEP AMEN, ASAR NEB UA Offering to Osiris	High priest of Amen Nebua	Amethyst E 13
18. 6. U	"	AMEN .... SU		Black jasper Worn
18. 7. 42	Amenhetep II	RA-OA-KHEPERU		Brown Uzat
18. 7. 43	"	NESUT HEMT URT TAOA Corded vase	Queen Taoa	Blue green pottery
18. 8. 14	Tahutmes IV	NETER NEFER RA-MEN-KHEPERU		White Z 74
18. 8. 15	"	AMEN RA NESUT NETERU MERY PER HEMF-TA-SU-EM-ANPU-KHRED, see sect. 52		Alabaster Flat
18. 9. 169	Amenhetep III	RA-MÄOT-NEB		Lotus bud of yellow paste with violet inlay
18. 10. 43a	Akhenaten	ATEN NEFER NEFERU NEFERTYTAI	Queen Nefertytai	Violet glass Ring
18. 12. 35	"	AMEN-ONKHS		Green-blue pot Z 31
18. 14. 33	"	SESH NEBS(EN)Y chapter of the Heart	Scribe Nebseny	Durite Phot.

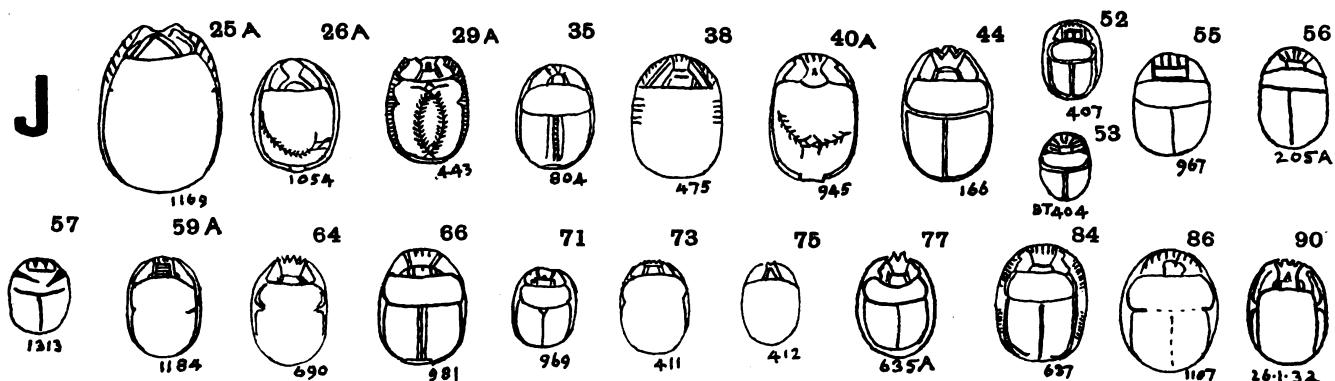
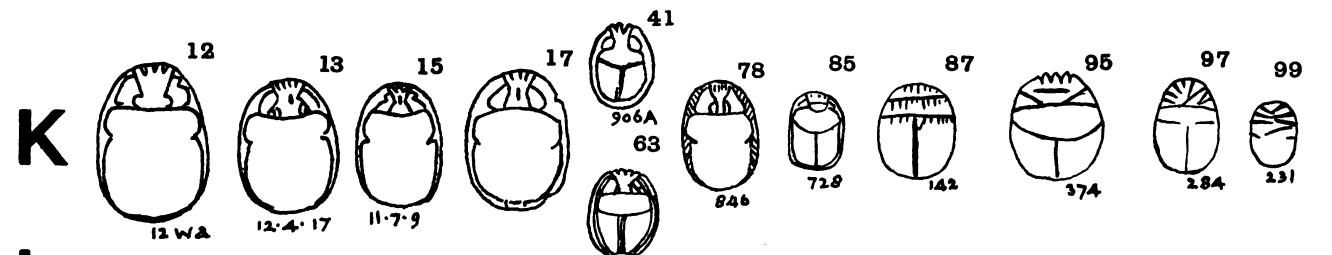
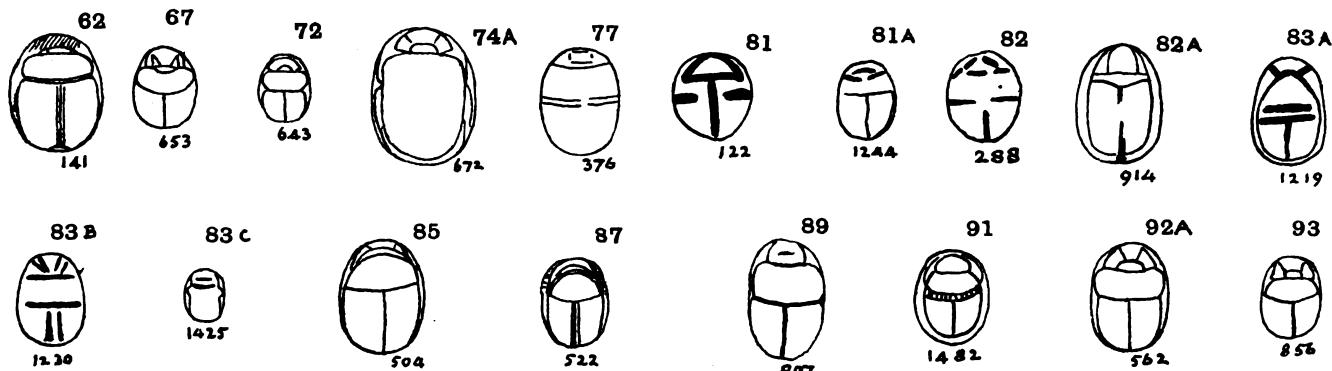
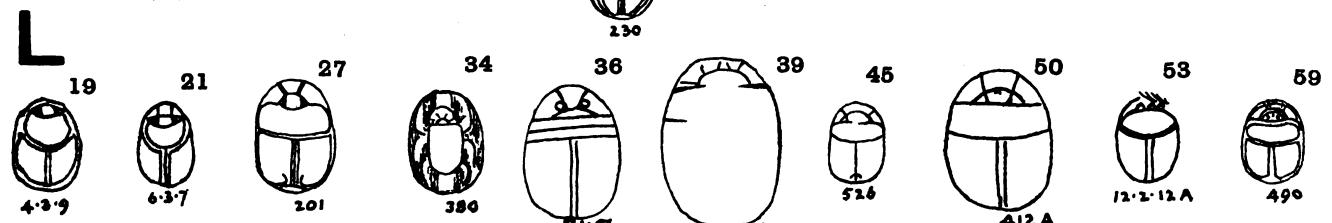
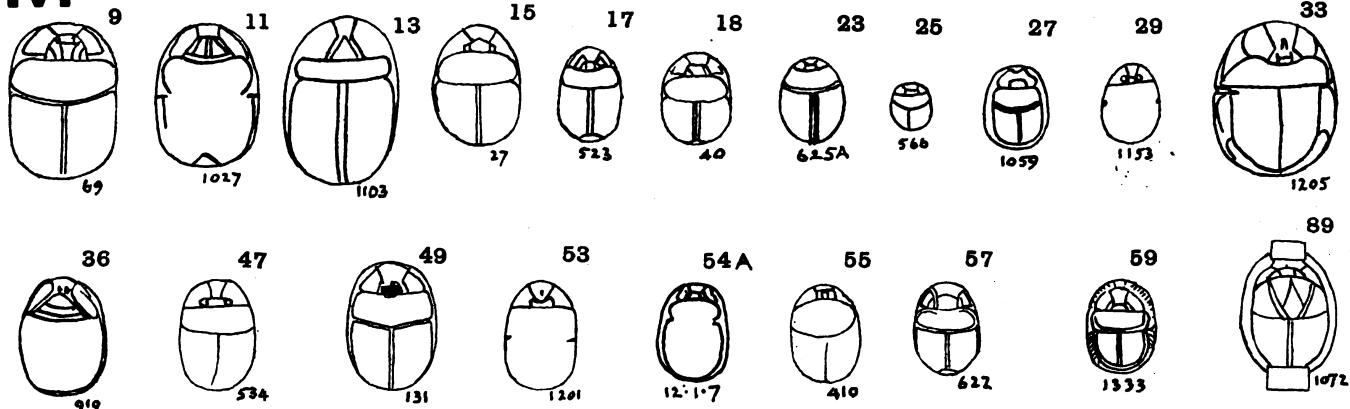
PLATE XXV.

19. 2. 44	Sety I	RA-MAOT-MEN between feathers, nub below		Dark brown F 58
19. 3. 64a	Ramessu II	RA-USER-MAOT SETEP-NE-RA		White K 58
19. 3. 100a	"			Green jasper Flat
19. 3. 121a	"	RA-MESS MERY AMEN SHÄI-K AÄUT NE RA, AR NE OHO NE ATMU		Thy destiny is the dignity of Ra, made by the uplifting of Atmu
19. 3. 148a	"	BANT-BOR ONKH TA		Blue-green E 18
19. 3. 168	"	ASAR SESH NESUT MÄOY		Bent-baal daughter of R. II Side of vase, bl. faience
19. 3. 169	"	MEDU ZED ASAR SESH NESUT SUTEKH-MES and chapter of heart		Royal scribe Maoy Pl. XXVI Uaz amulet, gy. marble
19. 4. 9	Merneptah	BA-NE-RÄ MERNEPTAH Rev. ....BA-NE...		Royal scribe Sutekhmes
19. 6. 7	Bay	MER KHETM BAY		Bk. limestone Flat
19. 8. 18a	Sety II	Palace of USER-KHEPER NEB RA At side MÄOT	Intendant of the seal Bay	Corner of pectoral, bl. glass
19. 8. 33	"	SETY MERNEPTAH		White Broken
19. 10. 2	Setnecht	RA-USER-KHO MERY AMEN, SETEP NE RA		Light brown H 8
19. 10. 3	"	SET-NEKHT, MER-ER-RA		Faded bl. faience Flat
20. 1. 15	Ramessu III	NEB TAU1 RA-USER-MAOT, MERY AMEN		Green pot L 80
20. 2. 13	Ramessu IV	RA-HEQ-MAOT		White K 57
20. 6. 3	Ramessu VIII	RAMESSU AMEN MER, AÄKHU NE RA		Foundation block, alabaster Flat
20. 6. 4	"			White Z
20. 8. 5a	Ramessu X	RA-NEFER-KÄ SETEP-NE-RÄ		Blue pot F 39
22. 1. 8a	Sheshenq I	(RA-)HEZ-KHEPER, SETEP-NE-RA		Blue pot Rough
22 A	?	OÄ-PEH-RA Unknown king of this period?		Red jasper Uzat
22. 7. 9	Sheshenq III	NESUT BATI..... RA-A-USER-MAOT SETEP-NE-RA SÄ- RA .....		Blue pot F 83
22. 9. 19	Sheshenq IV	ONKH UAS ZED, ONKH UAS NEB, DA ÄU NEB, SÄ GES EF NEB, RA OÄ KHEPER, SÄ RA SHESHENQ, AR EN EF DA ONKH ZETTA		White J 60
25. B. 12a	Ramenhor	RA-MEN-HER		Sistrum handle, blue pot
25. C. 22a	Khmeny	KHMENY KHEPEREK NE REN		
23. L	"	A queen's official KHÄM-PA-SHEMS		
26. 1. 45a	Shepenupt	NETER DUAT SHEP UPT		
26. 1. 45b	"	NETER HEMT, NETER DUAT SHEPENUPT		
26. 1. 45c	"	SHEPENUPT PAONKHY		
26. 1. 49	Pamau	.... PSEMTHEK ONKH ZETTA, ASAR NEB ZEDTU MER. MER SAR OÄ PAMAU, ASAR NEB ZEDTU MER		
26. 1. 50	Psemthek I	NETER NEFER PSEMTHEK MERY ASAR NEB ZEDTU		Foundation plaque, alabaster Flat
26. 1. 51	Pamau	REPOT HO NETER HEM ASAR NEB ZEDTU PAMAU		White faded blue Flat
26. 1. 52	Psemthek I	RA ZAM		Found with previous two " faded blue Flat
26. 1. 52	"	RA SÄB RENPT NEFER, HEM NETER, MER NUT, THÄT, NEKHT-MUT Ra put through a good year for the prophet,		Green J 90
26. 2. 9	Nekau II	NEB TAU1 RA-UHEM-AB		Foundation plaque, alabaster Flat
26. 5. 10.	Aohmes II	RA-KHNUM-AB, ONKH MA RA ZETTA, AOHMES SÄ NEIT		Part of sistrum handle black
26. 5. 11.	"	AOHMES NETER ...., ONKHUI P MER?		Foundation plaque, green pot, violet inlay Flat
22. 6. 2	Psemthek III	RA-ONKH-KA-NE Rev. PSEMTHEK		Black pot Cylinder
30. Ya	"	UR DUA, KHERP NESTU, HER MOBÄ ARU-HERU		Foundation plaque, light olive pot Flat
Ptolemy II		NESUT BATI NEB TAU1 RA-USER-KA MER AMEN.		High priest of Hermopolis, over the 3o Council, Aruheru
Arsinoe		SÄ RA, NEB KHOU PTRUMYS		Silver ring
		NESUT HEMT SÄT AMEN.		Foundation plaque, blue pot
		NESUT SENT ARSYNOI NETER SENT MER		Foundation plaque, blue pot



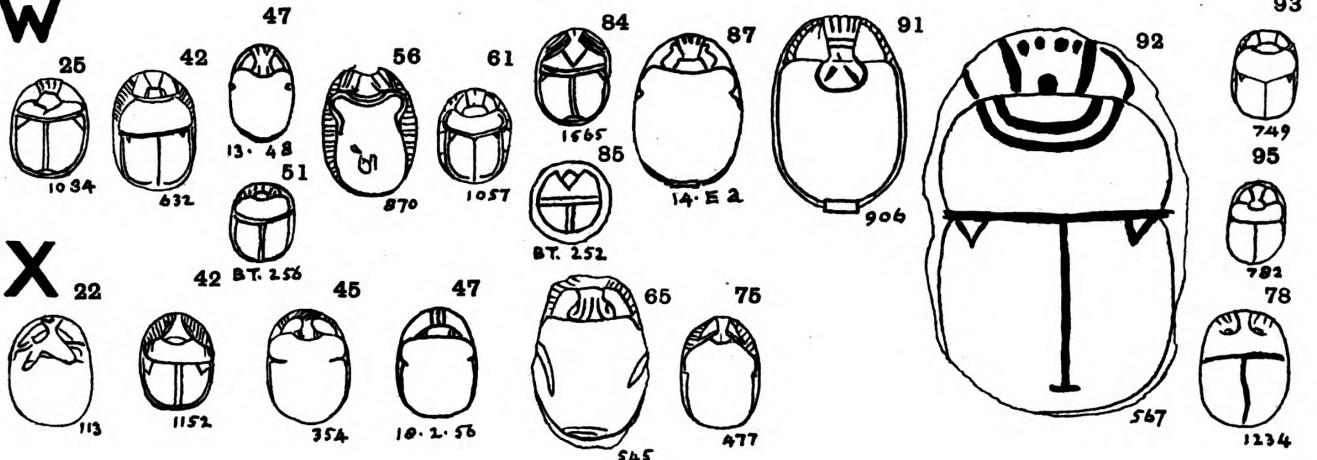




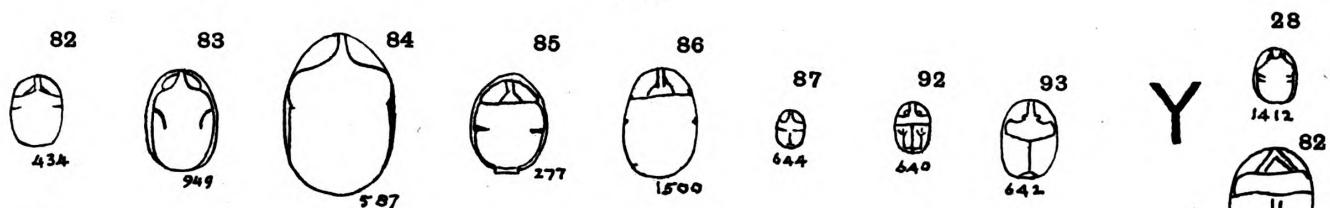
**J****K****L****M**



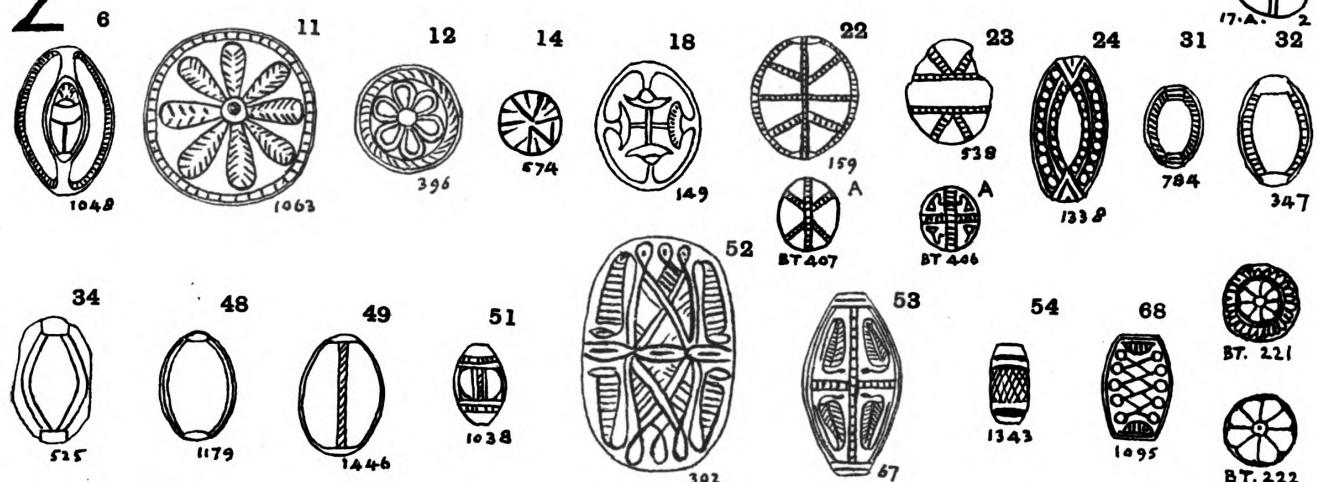
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